HPS 1239

STEVE REICH

MUSIC FOR 18 MUSICIANS

HENDON MUSIC

BOOSEY & HAWKES

DISTRIBUTED BY

HAL•LEONARD®

HPS 1239

STEVE REICH

MUSIC FOR 18 MUSICIANS

for ensemble

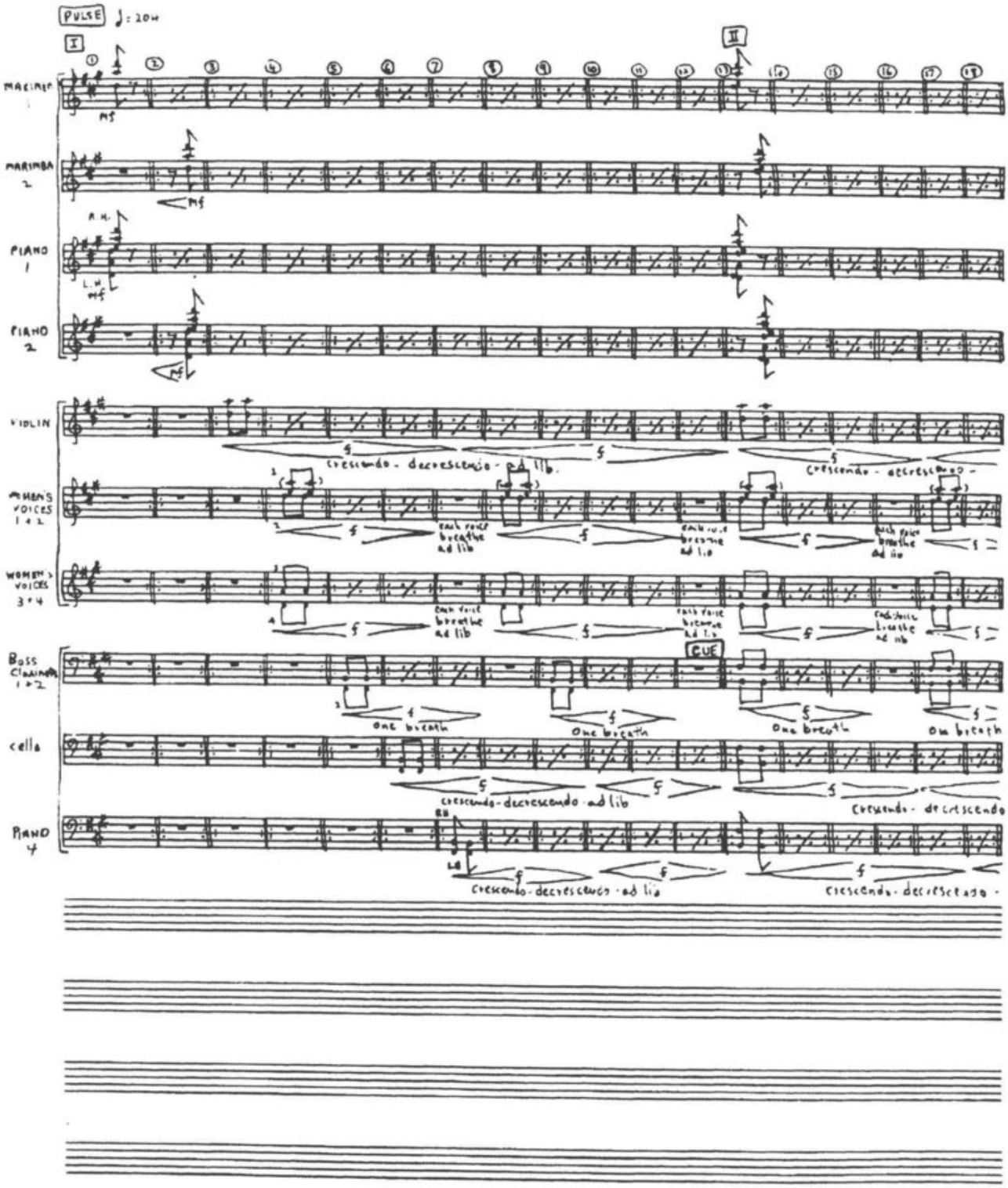
HENDON MUSIC

BOOSEY & HAWKES

DISTRIBUTED BY

HAL•LEONARD® CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213



- 1 -

Facsimile from the composer's manuscript

Note by the composer

The first sketches for *Music for 18 Musicians* were made in May 1974 and it was completed in March 1976. Although its steady pulse and rhythmic energy relate to many of my earlier works, its instrumentation, harmony and structure are new.

As to instrumentation, *Music for 18 Musicians* is new in the number and distribution of instruments; violin, cello, two clarinets doubling bass clarinet, four women's voices, four pianos, three marimbas, two xylophones and vibraphone (with no motor). All instruments are acoustic. The use of electronics is limited to microphones for the voices and some of the instruments.

There is more harmonic movement in the first five minutes of *Music for 18 Musicians* than in any other complete work of mine to date. Though the movement from chord to chord is often just a re-voicing, inversion, or relative minor or major of a previous chord, usually staying within the key signature of three sharps at all times, nevertheless, within these limits harmonic movement plays a more important role in this piece than in any other I have written.

Rhythmically there are two basically different kinds of time occurring simultaneously in *Music for 18 Musicians*. The first is that of a regular rhythmic pulse in the pianos and mallet instruments that continues throughout the piece. The second is the rhythm of the human breath in the voices and wind instruments. The entire opening and closing sections plus part of all sections in between contain pulses by the voices and winds. They take a full breath and sing or play pulses of particular notes for as long as their breath will comfortably sustain them. The breath is the measure of the duration of their pulsing. This combination of one breath after another gradually washing up like waves against the constant rhythm of the pianos and mallet instruments is something I have not heard before and would like to investigate further.

The structure of *Music for 18 Musicians* is based on a cycle of eleven chords played at the very beginning of the piece and repeated at the end. All the instruments and voices play or sing pulsing notes within each chord. Instruments (like the strings) which do not have to breathe nevertheless follow the rise and fall of the breath by following the breath patterns of the bass clarinet. Each chord is held for the duration of two breaths, and the next chord is gradually introduced, and so on, until all eleven are played and the ensemble returns to the first chord. This first pulsing chord is then maintained by two pianos and two marimbas. While this pulsing chord is held for about five minutes a small piece is constructed on it. When this piece is completed there is a sudden change to the second chord, and a second small piece or section is constructed. This means that each chord that might have taken fifteen or twenty seconds to play in the opening section is then stretched out as the basic pulsing harmony for a five minute piece very much as a single note in a cantus firmus, or chant melody of 12th century organum by Perotin might be stretched out for several minutes as the harmonic center for a section of the organum. The opening eleven-chord cycle of *Music for 18 Musicians* is a kind of pulsing cantus for the entire piece.

On each pulsing chord, one, or, on the third chord, two small pieces are built. These pieces or sections are basically either in the form of an arch (ABCDCBA), or in the form of a musical process, like that of substituting beats for rests, working itself out from beginning to end. Elements appearing in one section will appear in another but surrounded by different harmony and instrumentation. For instance the pulse in pianos and marimbas in sections I and II changes to marimbas and xylophone in section IIIA, and to xylophones and maracas in sections VI and VII. The low piano pulsing harmonies of section IIIA reappear in section VI supporting a different melody played by different instruments. The process of building up a canon, or phase relation, between two xylophones and two pianos which first occurs in section II, occurs again in section IX but building up to another overall pattern in a different harmonic context. The relationship between the different sections is thus best understood in terms of resemblances between members of a family. Certain characteristics will be shared but others will be unique.

One of the basic means of change or development in many sections of this piece is to be found in the rhythmic relationship of harmony to melody. Specifically, a melodic pattern may be repeated over and over again, but by introducing a two or four chord cadence underneath it, first beginning on one beat of the pattern, and then beginning on a different beat, a sense of changing accent in the melody will be heard. This play of changing harmonic rhythm against constant melodic pattern is one of the basic techniques of this piece, and one I have never used before. Its effect, by change of accent, is to vary that which is in fact unchanging.

Changes from one section to the next, as well as changes within each section are cued by the vibraphone whose patterns are played once only to call for movements to the next bar, much as in a Balinese Gamelan a drummer will audibly call for changes of pattern, or as the master drummer will call for changes of pattern in West African music. This is in contrast to the visual nods of the head used in earlier pieces of mine to call for changes and in contrast also to the general Western practice of having a non-performing conductor for large ensembles. Audible cues become part of the music and allow the musicians to keep listening.

– Steve Reich
(1976)

About this Edition

I composed *Music for 18 Musicians* from May 1974 to April 1976. Since, at that time, my ensemble was rehearsing several times a month, I wrote the piece in a kind of musical shorthand directly into my music notebook. From there I wrote out individual parts for the musicians in my ensemble without making a full score. The parts themselves were also in shorthand that was only fully intelligible with considerable oral explanation – spoken, then finally jotted down, i.e., "Look at Russ", etc. The result was that from 1976 until 1997 *Music for 18 Musicians* was, with a few unusual exceptions, only performed by my own ensemble.

Finally, in 1995, Holly Mentzer at Boosey & Hawkes in New York contacted Marc Mellits, then a graduate student at Cornell University, who wanted to write a Doctoral dissertation on the piece. He was willing and able to take the time to use my ensemble's parts and the original recording in order to make a full score of the work. When he was finished with his transcription, he also prepared an excellent new set of individual parts. All this was completed in 1997, just in time for the Ensemble Modern to perform and record *Music for 18 Musicians* for the first time using these new materials.

I will always be grateful to Marc Mellits for the enormous amount of energy and musical intelligence he put into this score and the parts extracted from it. This publication would never have existed in such a comprehensive form without his devoted work.

(1999)

Notes on Performance

This is a 'modular' score that faithfully maintains all the flexibilities of performance that are idiomatic to the piece. Since *Music for 18 Musicians* is basically chamber music, it does not require a conductor, nor is it idiomatic to have a conductor in performance. However, a conductor may be very helpful during the first three or four rehearsals to coach the ensemble and to make all the musicians aware of how the first clarinet, vibraphone and other individuals in the ensemble eventually take over all the conductorial duties.

First Clarinet: At the beginning of the piece, during the opening pulse section, the bass clarinets take a deep breath and enter at bar 5 making a crescendo and then diminuendo of their pulsing repeating notes for the length of a full comfortable breath. They pause at bar 8, then take another full breath and do the same thing beginning at bar 9. After another pause at bar 12 the first (bass) clarinet gently lifts his instrument up so that all members of the ensemble can see it just as he enters with new notes for a new pulsing chord at bar 13. This is what is meant by the word "cue" in the box above the clarinet part at that bar, at bar 21, 29, 98 and throughout the piece. Consequently, all musicians in the ensemble must be able to see clarinet one in order to follow these visual cues. The accompanying ensemble placement diagram can be helpful in making this possible.

Vibraphone: The other instrument that, along with the first clarinet, primarily replaces the conductor, is the vibraphone. To see how this works, look at bar 99. After 7-11 repeats, as indicated in the score and parts, the vibraphone plays the three bars from 100-102, and the entire ensemble then moves on to bar 103. Each time the vibraphone plays it is always an audible cue for the entire ensemble to move on. The vibraphone therefore decides, within the limits specified in the score and parts, exactly how many repeats there will be of a given group of bars ('module'). The vibraphone cues are written in all the individual parts as well.

Other members of the ensemble: There is also sometimes cueing between other members of the ensemble for entrances. For instance, at bar 97 (Section I), marimba 3 and piano 3 enter with a repeating melodic pattern. They look at each other prior to entering so as to come in together. This situation recurs at bar 176 between piano 3 and xylophone 1, at bar 181 between piano 4 (player two) and xylophone 2, at bar 264 between piano 3 and xylophone 3 and so on throughout the piece. The solution is always for the players to look at each other and for one to nod to the other to indicate their entrance together.

This score is flexible in some respects, but it is also extremely accurate even when it appears loose. A good example of this is on the very first page. The two bass clarinets, the cello and piano 4 all play the same notes, but their entrances and their crescendos and diminuendos are staggered. The bass clarinets begin their crescendo, are followed by the cello and are then followed by piano 4. As the clarinets begin their diminuendo, the cello is still making a crescendo, followed a bit later by piano 4, so that the effect is that the timbre of the bass notes gradually changes from bass clarinets to cello and then to cello with low piano. These staggered crescendos/diminuendos appear throughout the score, particularly between the two bass clarinets and the cello. It is a mistake if the cello and bass clarinets make their crescendos at the same time. Similarly with the women's voices, the strings and, later on, the B♭ clarinets: their order of crescendo and diminuendo is staggered to create a gradual change of timbre. The musicians need only listen to each other, keep an eye out for the first clarinet and follow the other cues in their parts.

'Floating' bars: From time to time throughout the score you will note 'floating' bars with white space before and after them. Look, for instance, at bar 129A. The marimbas and pianos are repeating their one-bar phrase over and over, while the voices and strings are repeating their four-bar phrase over and over at the same time. The floating bars for the clarinets indicate that they are free to enter where they like within that area. They play repeating pulses of the notes written for the length of a full breath, pause, enter again with the next pulsing notes and so on until they finish their fourth and last set of notes at 130B. The floating bars indicate this freedom of entrance as well as freedom of duration to be determined by one long comfortable breath. While the clarinets are doing this there is simply a heavy black line in the marimbas and pianos to indicate their continued repetition of their one-bar pattern. Later on, at bar 177, there is a

floating bar entrance for both the clarinets and the strings, following the entrance of xylophone 1 and piano 3 at 176. This indicates that the clarinets enter first and then the strings, as indicated by the longer white space before the string entrance. Then both the strings and clarinets freely follow along with xylophone 1 and piano 3 as they 'build up' a pattern together through bar 180. Still later in the piece at bar 226A you will find the voices entering freely with pulses and then closely followed by the clarinets, also pulsing.

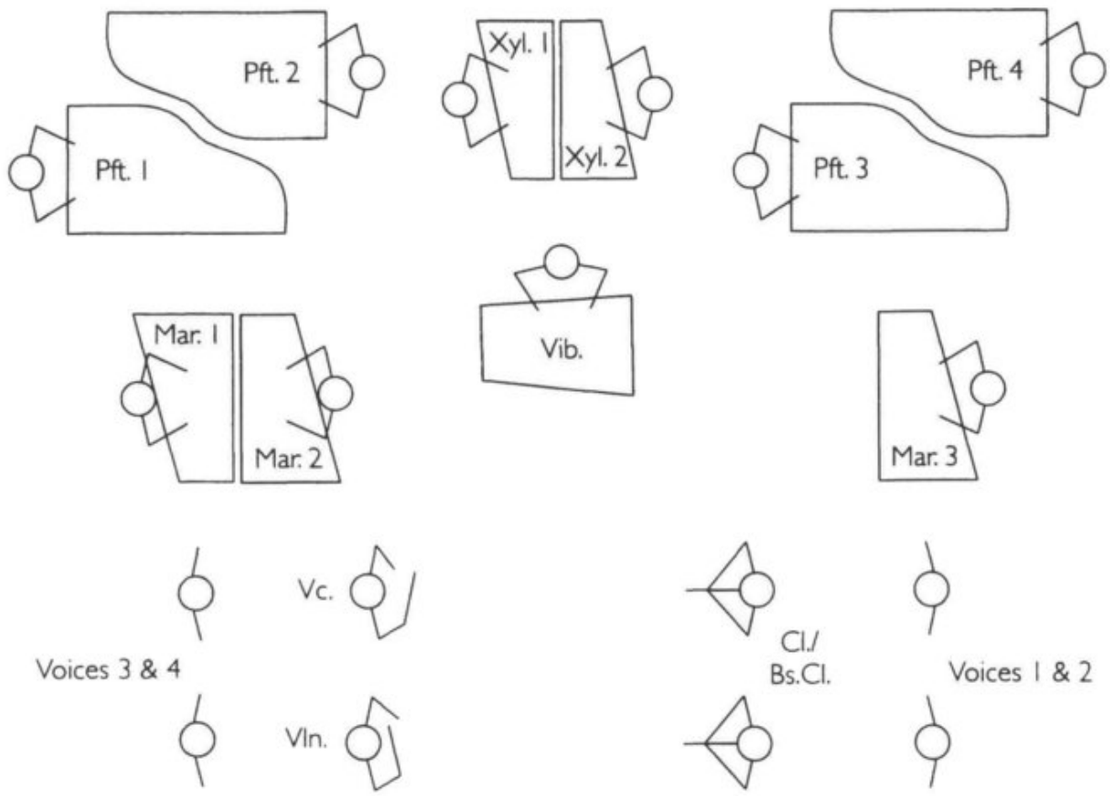
Syllables for the singers: The singers in this piece do not sing words. Rather they are singing vocalise syllables, which are chosen so as to imitate, as exactly as possible, the sounds of some of the instruments. Syllables or vowels by themselves appear in the score and vocal parts. Generally, voices 1 and 2 are imitating the sound of the marimbas and this may require the use of a 'u' as in 'you' vowel with a 'b' or 'd' in front of it. Voices 3 and 4 are generally imitating the strings, which may require an 'ee' as in 'see' vowel with no consonant before or after. In addition to the syllables in the score and parts, the singers may additionally try to get the precisely right vowel or syllable by simply listening carefully to the instrument they are imitating and singing the syllable or vowel that most closely approximates it.

Numbers of musicians: One might think that *Music for 18 Musicians* would require 18 musicians and, of course, that is how my own ensemble played the piece. However, we did this only with the vibraphone player playing the piano 4 (player two) part and with piano 2 playing maracas in one section and so on. These doublings were done so that we could tour with the smallest number of players for economic reasons. Other ensembles playing this piece have used as many as 21 or 22 musicians in order to avoid this kind of doubling. It is entirely up to each ensemble as to how many players they need and/or want to play the piece though generally, the maximum is 22 and the minimum 18.

Amplification: All voices and instruments, with the possible exception of the xylophones, are amplified. The singers should use their microphones to enhance their crescendos and diminuendos. Slowly moving slightly closer and farther away from the microphone will help enormously in this regard. The sound technician should arrange the microphones to be very close to the strings. The bass clarinet microphones should be just above and pointed down into the upturned bell of the bass clarinet so as to get the 'rasp' of instrument during pulsing sections. The B♭ clarinets may have a separate microphone placed conventionally near the barrel of the instrument. In a hall of 1,000 seats or more it may be worthwhile to amplify the xylophones. If the maracas are the Latin Percussion model asked for below or something similar, they may not need amplification. If they are smaller and lighter in sound, then a microphone may be necessary for balance.

Maracas: It is strongly suggested that Latin Percussion brand maracas be used since they contain heavy shot in a plastic or leather shell with great carrying power. If they are not available try for something similar with carrying power. Try and avoid 'Mexican style' wooden maracas or small plastic 'eggs'.

Set up: It is suggested that the instruments be set up as shown below:



There is also a score and parts, made by Marc Mellits, accurately notating the first recording of the piece on ECM 821417. This 'transcription of a performance' score is exactly notated – though there is limited flexibility in the number of repeats. This score is perhaps best suited for ensembles with a limited amount of rehearsal time, who want to play from a conventional score with a conductor leading the ensemble in all details of performance.

Anmerkungen des Komponisten

Die ersten Skizzen für *Music for 18 Musicians* entstanden im Mai 1974; fertiggestellt wurde das Werk im März 1976. Der gleichmäßige Puls und die rhythmische Energie sind Elemente, die an meine früheren Werke anknüpfen, doch in seiner Instrumentierung, Harmonik und Struktur geht *Music for 18 Musicians* neue Wege.

Neu ist sowohl die Anzahl als auch die Besetzung der Instrumente: Violine, Cello, zwei Klarinetten in B (auch Bassklarinetten), vier Frauenstimmen, vier Klaviere, drei Marimbas, sowie je zwei Xylophone und Vibraphone (ohne Motor). Es handelt sich ausschließlich um akustische Instrumente; nur die Gesangstimmen und einige Instrumente werden durch Mikrophone elektronisch verstärkt.

Es gibt in den ersten fünf Minuten von *Music for 18 Musicians* größere harmonische Bewegung, als in jedem anderen meiner bisher vollendeten Stücke. Obwohl es sich bei der Akkordfortschreitung häufig nur um Lagenwechsel handelt, um Umkehrungen oder den Wechsel zur Moll- bzw. Dur-Parallele des vorangehenden Akkords (bei durchgängiger Vorzeichnung mit drei Kreuzen), kommt der harmonischen Bewegung im Rahmen dieser Einschränkungen doch eine größere Bedeutung zu als in meinen früheren Stücken.

Die rhythmische Organisation von *Music for 18 Musicians* ist von zwei grundsätzlich voneinander abgesetzten, gleichzeitig ablaufenden Zeitebenen geprägt. Bei der ersten handelt es sich um den gleichbleibenden Puls der Klaviere und Stabspiele, der sich durch das ganze Werk hindurchzieht. Die zweite wird bestimmt vom Rhythmus des menschlichen Atems in den Gesangsstimmen und Holzbläsern, der die Anfangs- und Schlusssequenz wie auch Teile der mittleren Abschnitte vollständig dominiert. Die Musiker atmen tief ein und repetieren bestimmte Töne so lange, wie der Atem bequem trägt. Der Atem bestimmt die Dauer der Phrasen. Für mich ist dieses Zusammenspiel aufeinanderfolgender Atemlängen, die wie Wellen gegen den konstanten Rhythmus der Klaviere und Stabspiele schlagen, etwas, das ich vorher noch nicht gehört habe, und ich würde mich gern eingehender damit beschäftigen.

Die Struktur von *Music for 18 Musicians* basiert auf einer Folge von elf Akkorden, die am Anfang des Werkes erklingt und am Ende wiederholt wird. Alle Instrumente und Gesangstimmen spielen bzw. singen pulsierende Töne, diese sind Bestandteile der Akkorde. Auch die Instrumente, die nicht von der Atmung abhängen, wie die Streicher, folgen dem an- und abschwellenden Rhythmus der Atmung, sie orientieren sich am Atemzyklus der Bassklarinetten. Jeder Akkord wird über zwei Atemlängen gehalten; daraufhin wird der nächste Akkord sukzessive eingeführt und so weiter, bis alle elf Akkorde gespielt sind und das Ensemble zum ersten Akkord der Reihe zurückkehrt. Dieser erste pulsierende Akkord wird dann von zwei Klavieren und zwei Marimbas etwa fünf Minuten lang gehalten. Währenddessen wird auf dem Akkord ein kleines Stück aufgebaut. Sobald dieses Stück beendet ist, findet ein plötzlicher Wechsel zum zweiten Akkord statt, auf dem dann das nächste kleine Stück errichtet wird. Das bedeutet, dass jeder Akkord, der zu Anfang des Werks etwa fünfzehn bis zwanzig Sekunden in Anspruch nimmt, zur pulsierenden Harmonie eines fünf Minuten langen Stückes ausgedehnt wird, so wie eine einzige Note in einem *cantus firmus* oder eine Choralmelodie im *Organum* von Perotin aus dem 12. Jahrhundert mehrere Minuten überspannt und so den harmonischen Schwerpunkt eines Organum-Abschnitts bildet. Der einleitende Zyklus von elf Akkorden in *Music for 18 Musicians* ließe sich mit einem pulsierenden *cantus* für das gesamte Werk vergleichen.

Über jedem pulsierenden Akkord erklingt ein kurzes Stück; nur beim dritten sind es zwei. Diese Stücke oder Abschnitte sind grundsätzlich entweder in Form eines Bogens (ABCDCBA) oder in Form einer fortschreitenden Entwicklung, bspw. durch Ersetzung von Pausen durch Töne. Die in einem Abschnitt erscheinenden Elemente können an anderer Stelle – in einem differenten harmonischen und klanglichen Umfeld – erneut auftauchen. So wechselt beispielsweise der Puls in Klavieren und Marimbas in Abschnitt I und II hinüber in die Marimbas und Xylophone in Abschnitt IIIA, dann in die Xylophone und Maracas in Abschnitt VI und VII. Die pulsierenden tiefen Akkorde des Klaviers in Abschnitt IIIA werden in Abschnitt VI wieder aufgenommen, dort grundieren sie aber eine andere Melodie in anderer Instrumentalfärbung. Der Vorgang der Kanonbildung (oder Phasen-Relation) zwischen zwei Xylophonen und zwei Klavieren in Abschnitt II wird zwar in IX wiederholt, dort entwickelt er sich jedoch in einem unterschiedlichen harmonischen Umfeld zu einem

neuen übergeordneten Pattern. Die Beziehung zwischen den unterschiedlichen Abschnitten läßt sich vielleicht am besten mit den Ähnlichkeiten zwischen den Angehörigen einer Familie vergleichen. Bestimmte Merkmale sind allen Familienangehörigen gemein, andere dagegen treten nur vereinzelt auf.

Die rhythmische Beziehung zwischen Harmonik und Melodik stellt in vielen Abschnitten von *Music for 18 Musicians* ein wesentliches Element des Wandels oder der Entwicklung dar. Genauer gesagt: ein melodischer Pattern kann unzählige Male wiederholt werden. Wird aber diesem Pattern eine Folge von zwei oder vier Akkorden unterlegt, die zuerst auf dem ersten, dann auf einem anderen Schlag des Patterns einsetzt, resultiert daraus eine Akzentverschiebung in der Melodie. Dieses Spiel mit einem sich verändernden Rhythmus harmonischer Fortschreitung bei gleichbleibenden melodischen Patterns, das ich hier zum ersten Mal anwende, stellt ein grundlegendes Stilmittel des Werks dar. Das Ergebnis ist die Variierung des an und für sich Unveränderlichen durch Verschiebung von Akzenten.

Die Wechsel zwischen den Abschnitten wie auch innerhalb der Abschnitte werden vom Vibraphon eingeleitet, dessen Patterns, quasi als Stichwortgeber, ein einziges Mal gespielt werden, um die Fortbewegung zum nächsten Takt anzuzeigen, so wie im balinesischen Gamelan oder in der westafrikanischen Musik der Meistertrommler die Patternwechsel signalisiert. Diese Verfahrensweise unterscheidet sich grundlegend vom Kopfnicken in meinen früheren Stücken, durch das Veränderungen angekündigt wurden. Sie weicht ebenfalls von der in der westlichen Musiktradition üblichen Praxis ab, große Ensembles von einem (nicht mitspielenden) Dirigenten leiten zu lassen. Auf diese Weise werden solche Einsätze (cues) zum Bestandteil der Musik, die es den Instrumentalisten ermöglichen, konsequent aufeinander zu hören.

– Steve Reich
(1976)

Zu dieser Ausgabe

Music for 18 Musicians entstand zwischen Mai 1974 und April 1976. Da mein Ensemble zu der Zeit mehrmals im Monat probte, zeichnete ich das Stück in einer Art Musik-Kurzschrift in meinem Notizbuch auf. Von diesen Notizen ausgehend notierte ich die Stimmen für die einzelnen Ensemble-Mitglieder, ohne eine Partitur auszuschreiben. Meine Aufzeichnungen zu den Stimmen waren ebenfalls in Kurzschrift und daher nur anhand mündlicher Erläuterungen verständlich. Auch diese Erläuterungen und Anweisungen wurden erst später hinzugefügt, wie etwa die Anweisung »Schau zu So-und-So« und dergleichen. Deshalb wurde *Music for 18 Musicians* von 1976 bis 1997 bis auf wenige Ausnahmen ausschließlich von meinem Ensemble aufgeführt.

Im Herbst 1995 setzte sich Holly Mentzer von meinem Verlag Boosey & Hawkes in New York mit Marc Mellits in Verbindung, einem Doktoranden an der Cornell University, der über *Music for 18 Musicians* promovieren wollte. Er hatte Lust – und vor allem auch die dafür erforderliche Zeit –, auf der Basis meiner Notizen zu den einzelnen Stimmen wie auch der ursprünglichen Einspielung eine Partitur zu erstellen. Nach Abschluß der Transkription fertigte er darüber hinaus einen ausgezeichneten neuen Stimmensatz an. All dies wurde 1997 fertiggestellt, gerade rechtzeitig für die Aufführung und Einspielung von *Music for 18 Musicians* durch das Ensemble Modern, welches das neue Aufführungsmaterial zum ersten mal verwendete.

Ich bin Marc Mellits außerordentlich dankbar für die ungeheure Energie und den großen musikalische Sachverstand, die er in die Erstellung der Partitur und des Aufführungsmaterials investiert hat. Ohne sein unermüdliches Engagement würde diese Ausgabe in ihrer umfassenden Form nicht vorliegen.

(1999)

Vortrags-Anweisungen

Diese Partitur ist »modular«. Sie gibt die für das Werk typischen Möglichkeiten der Aufführung genau wieder. Für die Aufführung von *Music for 18 Musicians* ist kein Dirigent erforderlich, da es sich im Grunde um Kammermusik handelt. Ein Dirigent widerspräche auch dem Stil des Werkes. Dennoch könnte sich ein Dirigent bei den ersten drei oder vier Proben als sehr hilfreich erweisen, da er oder sie mit dem Ensemble arbeiten und ihm verständlich machen kann, wie die Aufgaben des Dirigenten nach und nach von der ersten Klarinette, dem Vibraphon und den anderen Stimmen übernommen werden.

Erste Klarinette: Zu Anfang des Werks, während des einleitenden pulsierenden Abschnitts, holen die Bass-Klarinettisten tief Luft, setzen beim 5. Takt ein und spielen dann für die Dauer eines vollen, aber bequem zu haltenden Atemzugs zunächst ein Crescendo und dann ein Diminuendo ihrer pulsierenden, repetitiven Tonfolge. Beim 8. Takt halten sie inne, atmen noch einmal tief ein und wiederholen das Ganze mit dem Beginn des 9. Takts. Nach einer weiteren Pause (beim 12. Takt) hebt der erste Bass-Klarinettist sein Instrument bei Takt 13 leicht an, so dass alle Mitglieder des Ensembles die Geste sehen können, und setzt mit einer neuen Notenfolge für einen neuen pulsierenden Akkord ein. Das Wort »cue« (Einsatz) in dem Kästchen über der Klarinettenstimme bei diesem Takt sowie bei Takt 21, 29 und 98 und so weiter bezeichnet also diesen Ablauf. Demzufolge muss die erste Klarinette für alle Mitglieder des Ensembles sichtbar sein, damit sie diesem visuellen Einsatz folgen können. (Siehe das Diagramm weiter unten zur Sitzordnung.)

Vibraphon: Das Vibraphon ist das andere Instrumente, das, zusammen mit der Klarinette, in erster Linie den Dirigenten »ersetzt«. Wie das funktioniert, läßt sich anhand von Takt 99 erläutern. Nach 7 bis 11 Wiederholungen, wie in der Partitur und in den einzelnen Stimmen notiert, spielt das Vibraphon die Takte 100 bis 102. Bei Takt 103 setzt dann das gesamte Ensemble ein. Jeder entsprechende Einsatz des Vibraphons gibt dem Ensemble also den Einsatz für einen bevorstehenden Wechsel. Anders gesagt bestimmt der Vibraphonist im Rahmen der in der Partitur und den Stimmen angegebenen Grenzen, wie oft eine vorgegebene Gruppe von Takten (»Modulen«) wiederholt wird. Die Vibraphon-Einsätze sind in allen Einzelstimmen verzeichnet.

Die verbleibenden Stimmen: Gelegentlich geben auch andere Mitglieder des Ensembles das Einsatzzeichen. Bei Takt 97 in Abschnitt I beispielsweise treten die 3. Marimbas und das 3. Klavier mit einem sich wiederholenden melodischen Pattern ein. Die beiden Musiker müssen sich anschauen, um gleichzeitig einzusetzen. Dasselbe gilt bei Takt 176 für den gemeinsamen Einsatz des 3. Klaviers und des 1. Xylophons, bei Takt 181 für das 4. Klavier (2. Spieler) und das 1. Xylophon, bei Takt 264 für das 3. Klavier und das 3. Xylophon – und so fort bis zum Ende des Stückes. Der gleichzeitige Einsatz der jeweiligen Stimmen ist nur dann gewährleistet, wenn sich die Instrumentalisten bzw. Sängerinnen anschauen und einer von ihnen durch Kopfnicken das Einsatzzeichen gibt.

In gewisser Hinsicht erlaubt diese Partitur eine gewisse Flexibilität, andererseits ist sie aber auch extrem genau, selbst an den Stellen, an denen sie Freiheiten zu lassen scheint. Die erste Seite bietet hierfür ein gutes Beispiel. Die beiden Bassklarinetten, das Cello und das 4. Klavier spielen dieselben Töne, aber die Einsätze wie auch die Crescendi und Diminuendi sind gegeneinander versetzt. Die Bassklarinetten beginnen mit dem Crescendo, dann setzt das Cello ein und erst dann das 4. Klavier. Das heißt also, dass die Bassklarinetten zum Diminuendo übergehen, während das Cello das Crescendo spielt und das 4. Klavier in das Crescendo eintritt. Dadurch ändert sich allmählich die Klangfärbung der Bassnoten – von den Bassklarinetten zum Cello und dann zum Cello mit tiefem Klavier. Diese gestaffelten Crescendi und Diminuendi durchziehen *Music for 18 Musicians*, vor allem im Dialog der beiden Bassklarinetten und dem Cello. Die Bassklarinetten und das Cello dürfen die Crescendi und Diminuendi keinesfalls gleichzeitig spielen; das wäre ein Fehler! Dasselbe gilt für die Gesangsstimmen, die Streicher und später die B-Klarinetten: Auch hier bewirkt die Staffelung der Crescendi und Diminuendi eine allmähliche Veränderung der Klangfarbe. Die Sängerinnen und Instrumentalisten brauchen lediglich auf einander zu hören, die erste Klarinette im Auge zu behalten und den in ihren Stimmen notierten anderen Einsätzen zu folgen.

»Schwebende« Takte: Hin und wieder enthält die Partitur »schwebende« Takte, denen Leerstellen vorangehen und folgen. Nehmen wir Takt 129A als Beispiel. Die Marimbas und Klaviere wiederholen ihre eintaktige Phrase fortlaufend, und die Gesangstimmen und die Streicher gleichzeitig ihre über vier Takte laufende Phrase. Die für die Klarinetten notierten schwebenden Takte zeigen an, dass die Klarinetten in diesem Abschnitt beliebig einsetzen können. Sie spielen pulsierende Repetitionen der notierten Töne für die Länge eines vollen Atemzuges, pausieren, setzen mit der nächsten pulsierenden Tonfolge ein und so weiter, bis sie bei Takt 130B die vierte und somit abschließende Tonfolge erreichen. Die schwebenden Takte geben den Klarinettisten den Spielraum, sowohl ihre Einsätze als auch die Länge ihrer Atemzüge selbst zu bestimmen. Die Atemzüge sollten so lang wie möglich, aber bequem zu halten sein. In den Stimmen der Marimbas und Klaviere ist an dieser Stelle ein dicker schwarzer Strich notiert, der die kontinuierliche Wiederholung ihres eintaktigen Patterns vorschreibt. Später, bei Takt 177, ist sowohl für die Klarinetten als auch für die Streicher ein schwebender Einsatz notiert, der dem Einsatz des 1. Xylophons und des 3. Klaviers bei Takt 176 folgt. Die Klarinetten treten zuerst ein, gefolgt von den Streichern; die Reihenfolge wird durch den größeren unbeschrifteten Leerraum vor dem Einsatzzeichen der Streicher angezeigt. Daraufhin folgen die Streicher und Klarinetten dem 1. Xylophon und dem 3. Klavier; gemeinsam »bauen« sie bis Takt 180 einen Pattern auf. Weiter unten, bei Takt 266A, setzen die Gesangstimmen mit ihren pulsierenden Tönen frei ein; kurz darauf folgen die Klarinetten, ebenfalls pulsierend.

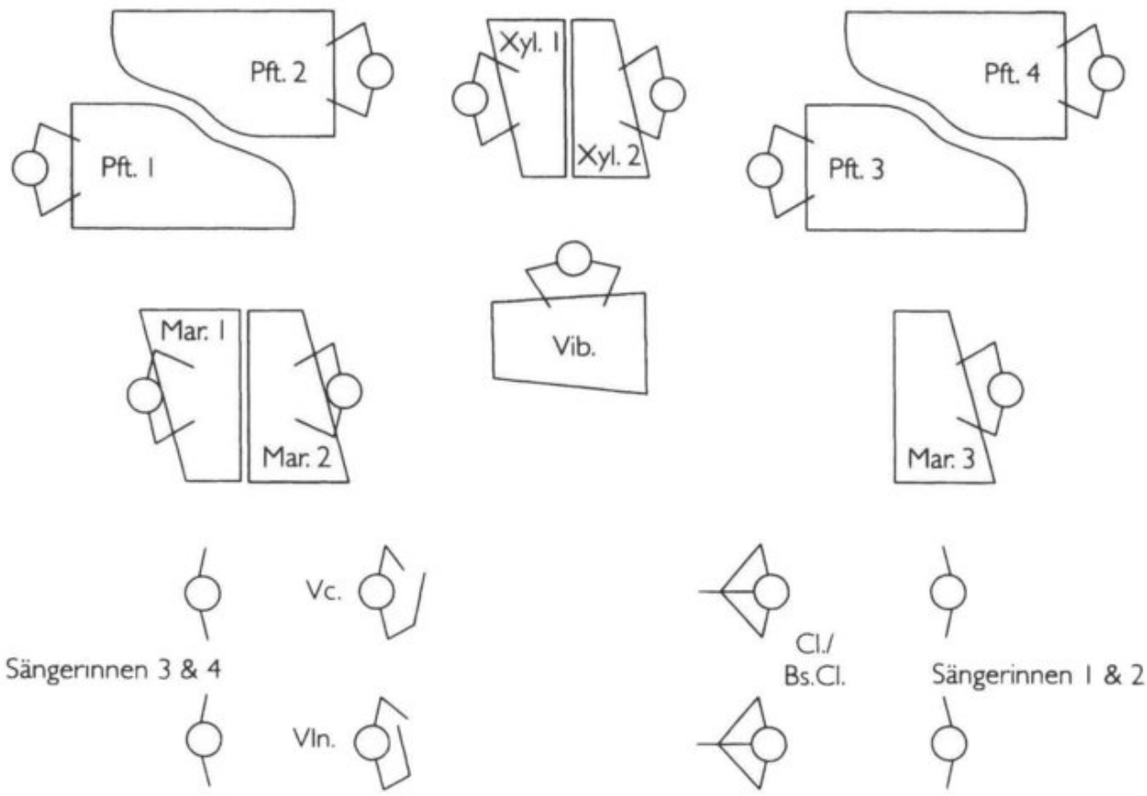
Silbengesang: In *Music for 18 Musicians* enthält der Gesang keine Worte. Statt dessen werden vokalisenartige Silben gesungen, die den Klang bestimmter Instrumente möglichst genau nachahmen sollen. In der Partitur und in den Gesangpartien sind alleinstehende Silben und Vokale notiert. In der Regel ahmen die 1. und die 2. Stimme den Klang der Marimbas nach. Das setzt unter anderem einen Laut voraus, der dem englischen Vokal »u« im englischen Wort »you« (»du«) ähnelt, dem aber beim Singen ein »b« oder »d« vorangestellt wird. Die 3. und 4. Stimme ahmen meist die Streicher nach, was ein langes »i« (wie in »sieh«), aber ohne Konsonanten davor oder danach erfordert. Zusätzlich zu den in der Partitur und den Gesangspartien notierten Silben können die Sängerinnen aber auch versuchen, den Klang des jeweiligen Instruments durch andere Vokal- oder Silbenlaute so genau wie möglich wiederzugeben.

Größe des Ensembles: Meist wird angenommen, dass *Music for 18 Musicians* ein Ensemble mit genau achtzehn Mitgliedern voraussetzt, und so war es auch, als mein Ensemble das Werk spielte. Allerdings war das nur möglich, weil der Vibraphonist zum Beispiel auch den Part des 4. Klaviers (2. Spieler) übernahm und das 2. Klavier in einem Abschnitt Maracas spielte. Diese Verdopplungen waren aus rein wirtschaftlichen Gründen nötig, damit wir mit der kleinsten Anzahl von Musikern auf Tournee gehen konnten. Andere Ensembles, die *Music for 18 Musicians* vorgetragen haben, hatten 21 oder sogar 22 Mitglieder und konnten so diese Art von Verdopplung vermeiden. Die Entscheidung über die Größe des jeweiligen Ensembles liegt also allein in seinem Ermessen, wobei jedoch anzumerken ist, dass mindestens 18 und höchstens 22 Personen erforderlich sind.

Verstärkung: Alle Gesangstimmen und Instrumente, mit Ausnahme der Xylophone, werden verstärkt. Die Sängerinnen sollten ihren Crescendi und Diminuendi Nachdruck verleihen, indem sie sich dem Mikrophon langsam nähern und sich dann wieder langsam von ihm entfernen. Das ist ungemein wirksam! Die Streicher sollten so nahe wie möglich an ihren Mikrophonen sitzen. Bei den Bassklarinetten müssen die Mikrophone nach unten in den Schalltrichter gerichtet sein (dazu müssen sie ihn etwas überragen), damit das bezeichnende »Schnarren« der Klarinette in den pulsierenden Abschnitten hörbar ist. Die B-Klarinetten können zusätzliche Mikrophone haben; wie gewöhnlich sollten diese sich in der Nähe der Birne befinden. In einer Konzerthalle mit mehr als 1000 Plätzen empfiehlt sich eine Verstärkung der Xylophone. Werden Latin-Percussion-Maracas eingesetzt (siehe unten), erübrigt sich die Verstärkung unter Umständen. Bei kleineren Maracas mit leichterem Klang hingegen mag zum Ausgleich ein Mikrophon notwendig sein.

Maracas: Ich rate dringend zu Latin-Percussion-Maracas, weil die Hülse aus Plastik oder Leder schweres Schrot enthält, und die Maracas deshalb weit tragen. Sind Maracas dieser Art nicht erhältlich, empfehle ich ähnliche Maracas mit ähnlicher Tragfähigkeit. Hölzerne Maracas im »mexikanischen« Stil oder kleine »Plastikeier« sollten nach Möglichkeit nicht verwendet werden.

Sitzordnung: Wenn möglich sollte die Sitzordnung dem folgenden Diagramm entsprechen.



Ebenfalls verfügbar sind eine Partitur und Einzelstimmen, die von Marc Mellits erstellt wurden, die die erste Einspielung des Werks auf ECM 821 417 genau wiedergeben. Da diese »Transkription einer Aufführung« exakt notiert ist, erlaubt sie im Hinblick auf die Wiederholungen weitaus weniger Flexibilität. Die Partitur ist vielleicht am besten für Ensembles geeignet, denen wenig Probezeit zur Verfügung steht und die unter der Leitung eines Dirigenten von einer herkömmlichen Partitur spielen wollen.

Remarques du compositeur

Les premières esquisses de *Music for 18 Musicians* datent de mai 1974 et la pièce a été achevée en mars 1976. Même si la pulsation constante et l'énergie rythmique rappellent plusieurs de mes œuvres précédentes, l'instrumentation, l'harmonie et la structure sont nouvelles.

L'instrumentation de *Music for 18 Musicians* est nouvelle par le nombre et la formation instrumentale: violon, violoncelle, deux clarinettes jouant aussi la clarinette basse, quatre voix de femmes, quatre pianos, trois marimbas, deux xylophones et un vibraphone (sans moteur). Tous les instruments sont acoustiques. Le recours à l'électronique est limité au microphone pour les voix et certains instruments.

On trouve davantage de mouvement harmonique dans les cinq premières minutes de *Music for 18 Musicians* que dans toutes les autres œuvres que j'ai écrites jusqu'à ce jour. Bien que la progression d'un accord à l'autre ne soit souvent qu'un changement de position, un renversement, ou le relatif mineur ou majeur de l'accord précédent (tout en restant en général dans l'armure de trois dièses), le mouvement harmonique joue, néanmoins, dans le cadre de ces limites, un rôle plus important dans cette œuvre que dans toute autre de mes compositions.

Sur le plan rythmique, deux types de temps fondamentalement différents agissent simultanément dans *Music for 18 Musicians*. Le premier est caractérisé par une pulsation régulière présente tout au long de l'œuvre aux pianos et aux instruments à mailloches. Le second est rythmé par la respiration humaine aux voix et aux instruments à vent. Les sections initiale et finale dans leur totalité, ainsi que certaines parties de toutes les sections intermédiaires, contiennent des pulsations aux voix et aux instruments à vent. Ils inspirent profondément et chantent ou jouent des pulsations sur des notes données aussi longtemps que leur souffle leur permet de tenir ces sons sans fatigue. La respiration détermine la durée des sons pulsés. La combinaison d'expirations successives, déferlant graduellement comme des vagues contre le rythme constant des pianos et des percussions, est quelque chose que je n'avais pas entendu auparavant et que j'aimerais approfondir.

La structure de *Music for 18 Musicians* est fondée sur un cycle de onze accords joués au tout début de l'œuvre et répétés à la fin. Tous les instruments et toutes les voix jouent ou chantent des notes pulsées appartenant à chaque accord. Les instruments qui, comme les cordes, ne sont pas dépendants de la respiration suivent cependant la montée et la descente du souffle en se conformant aux respirations de la clarinette basse. Chaque accord est tenu pendant la durée de deux souffles et le suivant est introduit graduellement, et ainsi de suite, jusqu'à ce que tous les onze aient été joués, puis l'ensemble revient au premier accord. Le premier accord pulsé est alors tenu par deux pianos et deux marimbas. Pendant la durée de cet accord pulsé, cinq minutes environ, un petit morceau se construit au dessus. Quand cette pièce est terminée, il se produit un changement soudain vers le second accord et un second petit morceau, ou seconde petite section, se développe. Cela signifie que chaque accord pour lequel il avait fallut quinze à vingt secondes dans la section initiale s'étale maintenant pour devenir l'arrière-plan harmonique pulsé d'une pièce de cinq minutes. Ce traitement rappelle celui du cantus firmus dans l'organum du XIIe siècle chez Pérotin dans lequel une seule note peut s'étirer pendant plusieurs minutes et servir de centre harmonique à une section de l'organum. Le cycle initial de onze accords de *Music for 18 Musicians* est un genre de cantus pulsé pour l'ensemble de l'œuvre.

Au dessus de chaque accord pulsé se développe un petit morceau (deux pour le troisième accord). Ces morceaux ou sections sont structurés soit par une forme en arche (ABCDCBA), soit par un processus musical évolutif tel que la substitution progressive des silences par des battements. Des éléments qui apparaissent dans une section peuvent se retrouver dans une autre, mais leur contexte, harmonie et instrumentation aura changé. Les pulsations des pianos et des marimbas aux sections I et II, par exemple, passent aux marimbas et au xylophone à la section IIIA puis aux xylophones et aux maracas aux sections VI et VII. Les harmonies pulsées dans le grave du piano à la section IIIA sont reprises à la section VI, en accompagnement d'une mélodie différente jouée par des instruments différents. Le procédé qui consiste à produir un canon ou relation de phase entre deux xylophones et deux pianos, que l'on rencontre pour la première fois à la section II, se retrouve à la section IX, mais il contribue à l'élaboration d'un nouveau «pattern» d'ensemble dans un contexte harmonique différent. Le rapport entre les différentes sections pourrait être comparé aux ressemblances entre les membres d'une même famille. Ils ont certaines caractéristiques en commun, d'autres sont individuelles.

Le lien rythmique entre l'harmonie et la mélodie est l'un des facteurs principaux de changement ou de développement dans plusieurs sections de cette pièce. Plus précisément : un motif mélodique peut être répété indéfiniment, à l'instant où il se superpose à une succession de deux ou quatre accords qui commence d'abord sur un certain temps du motif et ensuite sur un autre, on aura l'impression d'entendre un décalage de l'accent à la mélodie. Ce jeu qui consiste à modifier le rythme de la progression harmonique face à un motif mélodique constant est l'une des techniques de base de cette œuvre et je ne l'avais jamais utilisée auparavant. En décalant l'accent, on parvient à varier ce qui en fait reste inchangé.

Les changements d'une section à l'autre, ainsi que les changements au sein de chacune des sections, sont initiés par le vibraphone dont les motifs, joués une seule fois, servent à signaler le passage à la mesure suivante, un peu comme dans le gamelan balinais où un joueur de tambour lance un signal auditif pour les changements de motifs ou comme dans la musique de l'Afrique occidentale où c'est le rôle du maître tambour. Ce procédé s'oppose aux signes de têtes visuels utilisés dans mes œuvres antérieures pour préparer les changements, ainsi qu'à l'habitude dans la pratique musicale occidentale de faire diriger les grands ensembles par un chef d'orchestre qui ne joue pas. Les signaux sonores font alors partie de la musique et permettent aux musiciens de continuer à s'écouter.

– Steve Reich
(1976)

A propos de cette édition

J'ai composé *Music for 18 Musicians* entre mai 1974 et avril 1976. Étant donné qu'à cette époque, mon ensemble répétait plusieurs fois par mois, j'ai rédigé cette pièce dans un genre de sténographie musicale directement dans mon carnet. Partant de là, j'ai copié chaque partie pour les musiciens de mon ensemble sans établir de partition générale. Les parties elles-mêmes étaient transcrites dans un style sténographique qu'on ne pouvait comprendre qu'avec d'amples explications orales, que j'ai fini par noter par écrit, par exemple, «Regardez Russ», etc. De ce fait, entre 1976 et 1997, à quelques rares exceptions près, *Music for 18 Musicians* ne fut présenté que par mon propre ensemble.

Enfin, en 1995, Holly Mentzer de Boosey & Hawkes à New York a pris contact avec Marc Mellits qui faisait alors des études spécialisées à l'Université de Cornell et qui désirait préparer sa thèse de doctorat sur cette œuvre. Il a eu la volonté et la compétence de consacrer le temps nécessaire à établir une partition complète de cette œuvre, en utilisant les parties séparées de mon ensemble ainsi que l'enregistrement original. Sa transcription une fois achevée, il a également préparé un nouvel ensemble de parties séparées d'excellente qualité. Tout ceci a été terminé en 1997, à temps pour permettre à l'Ensemble Modern de jouer et d'enregistrer pour la première fois *Music for 18 Musicians* en utilisant ce nouveau matériel.

Je resterai à jamais reconnaissant à Marc Mellits de l'immense énergie et de la grande intelligence musicale qu'il a investies dans cette partition et dans les parties séparées qui en sont tirées. Cette publication n'aurait jamais existé sous une forme aussi complète sans son travail assidu.

(1999)

Notes concernant l'exécution

Il s'agit d'une partition «modulaire» qui conserve fidèlement toutes les flexibilités d'exécution inhérentes à l'œuvre. *Music for 18 Musicians* étant par essence une pièce de musique de chambre, un chef d'orchestre n'est pas nécessaire et il serait même contraire au style d'avoir un chef lors de l'exécution en concert. Toutefois, un chef d'orchestre peut s'avérer très utile au cours des trois ou quatre premières répétitions pour guider l'ensemble et faire comprendre aux musiciens comment la première clarinette, le vibraphone et les autres membres de l'ensemble peuvent par la suite se substituer complètement à lui.

Première Clarinette: Au début du morceau, pendant la section pulsée d'introduction, les clarinettes basses inspirent à fond et font leur entrée à la mesure 5 en jouant leurs pulsations en notes répétées avec un crescendo suivi d'un diminuendo sur la durée d'une expiration confortable. Elles font une mesure de silence à la mesure 8, puis reprennent leur souffle et recommencent la même chose à la mesure 9. Après un autre silence à la mesure 12, la première clarinette basse soulève légèrement son instrument de façon à ce que les autres membres de l'ensemble puissent le voir au moment où il fait son entrée à la mesure 13 avec de nouvelles notes pour un nouvel accord pulsé. C'est ce que l'on entend par le mot «cue» (signal) inscrit dans la case se trouvant au dessus de la partie de la clarinette à cette mesure, aux mesures 21, 29, 98, et tout au long du morceau. Par conséquent, tous les musiciens de l'ensemble doivent pouvoir voir le premier clarinettiste afin d'être en mesure de suivre ces signaux visuels. Le diagramme ci-joint indiquant l'emplacement des musiciens peut être utile à cet effet.

Vibraphone: L'autre instrument qui, avec la première clarinette, remplace principalement le chef d'orchestre, est le vibraphone. Pour voir comment cela fonctionne, reportez-vous à la mesure 99. Après 7 à 11 répétitions de cette mesure, comme c'est indiqué dans le conducteur et dans les parties séparées, le vibraphone joue les trois mesures 100 à 102 et tout l'orchestre passe alors à la mesure 103. Chaque fois que le vibraphone joue, il constitue un signal sonore pour un changement de tout l'ensemble. Dans les limites spécifiées par le conducteur et les parties séparées, c'est donc le vibraphone qui décide combien de fois exactement on répétera un groupe de mesures donné («module»). Les signaux du vibraphone sont également notés dans toutes les parties séparées.

Autres musiciens de l'ensemble: Parfois, les autres membres de l'ensemble se donnent aussi des signaux pour les départs. Par exemple, à la mesure 97 (section I), le marimba 3 et le piano 3 entrent en jouant un motif mélodique répétitif. Ils se regardent pour coordonner leur départ simultané. Cette situation se retrouve à la mesure 176 entre le piano 3 et le xylophone 1, à la mesure 181 entre le piano 4 (exécutant 2) et le xylophone 2, à la mesure 264 entre le piano 3 et le xylophone 1 et ainsi de suite tout au long de l'œuvre. La solution est toujours que les musiciens se regardent et que l'un d'eux fasse un signe de tête à l'autre pour indiquer leur départ commun.

La partition est flexible à certains égards, mais elle est aussi extrêmement précise, même lorsqu'elle paraît vague. On en trouve un bon exemple à la toute première page. Les deux clarinettes basses, le violoncelle et le piano 4 jouent tous les mêmes notes, mais leurs départs, ainsi que leur crescendo et diminuendo sont décalés. Les clarinettes basses commencent leur crescendo, vient ensuite le départ du violoncelle, puis celui du piano 4. Lorsque les clarinettes amorcent leur diminuendo, le violoncelle est encore en train de faire son crescendo, suivi un peu plus tard par le piano 4, de sorte que le timbre des notes graves change progressivement, des clarinettes basses au violoncelle, puis au mélange violoncelle et grave du piano. On trouve ces crescendo/diminuendo décalés dans toute la partition, en particulier entre les deux clarinettes basses et le violoncelle. Si le violoncelle et les clarinettes basses faisaient leur crescendo simultanément, ce serait une faute. Il en va de même pour les voix de femmes, les instruments à cordes et, par la suite, les clarinettes en si bémol : les indications de crescendo et de diminuendo sont décalées pour obtenir une modification progressive de timbre. Les musiciens n'ont qu'à s'écouter, à garder un œil sur le premier clarinettiste et à suivre les indications divergentes de leur parties.

Mesures «flottantes»: De temps à autre dans la partition, vous verrez des mesures «flottantes» précédées et suivies d'espaces blancs. Regardez, par exemple la mesure 129A. Les marimbas et les pianos répètent constamment leur phrase d'une seule mesure, alors que les voix et les instruments à cordes répètent leur phrase de quatre mesures en même temps. Les mesures flottantes des clarinettes signifient que leur départ est libre à l'intérieur de ce passage. Elles jouent des pulsations répétitives sur les notes écrites pendant toute la durée du souffle, s'arrêtent, reprennent sur les prochaines notes pulsées et ainsi de suite jusqu'à ce qu'elles finissent leur quatrième et dernière série de notes à la mesure 130B. Les mesures flottantes indiquent cette liberté de départ ainsi que la liberté de la durée déterminée par une longue expiration confortable. Pendant que les clarinettistes jouent ceci, il y a simplement une grosse ligne noire dans la partition des marimbas et des pianos pour signifier la répétition continue de leur motif d'une mesure. Plus tard, à la mesure 177, on trouve une mesure flottante indiquant le départ libre des clarinettes et des instruments à cordes, après le départ du xylophone 1 et du piano 3, à la mesure 176. Cela signifie que les clarinettes entrent d'abord, puis les instruments à cordes, comme indiqué par l'espace blanc plus long avant le départ des instruments à cordes. Ensuite, les instruments à cordes et les clarinettes continuent en suivant librement le xylophone 1 et le piano 3 avec lesquels ils «construisent» un motif (pattern) jusqu'à la mesure 180. Plus tard encore, à la mesure 226A, on trouve les voix entrant librement avec des pulsations, suivies de très près par les clarinettes en sons pulsés également.

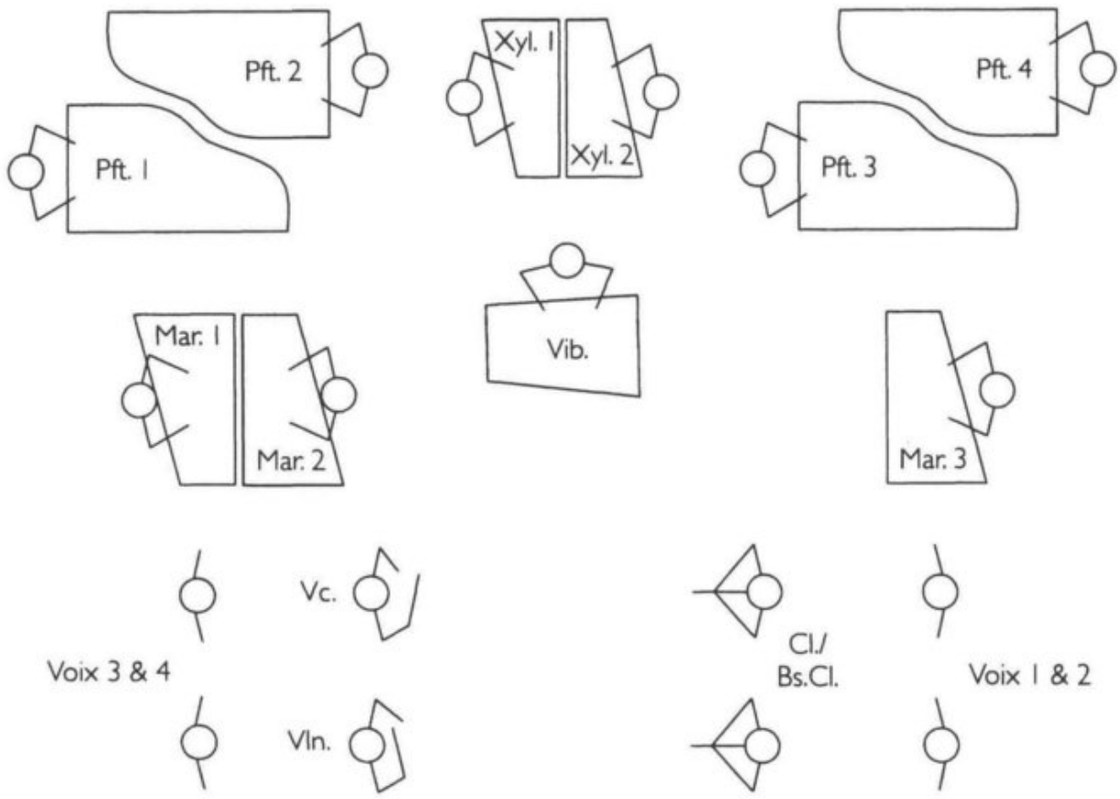
Syllabes pour les chanteurs: Dans cette œuvre, les chanteurs ne chantent pas des paroles, mais des syllabes choisies pour imiter, aussi exactement que possible, les sons de certains instruments. Des syllabes ou des voyelles toutes seules apparaissent dans le conducteur et les parties des chanteurs. En général, les voix 1 et 2 imitent le son des marimbas et cela nécessite l'utilisation du «u anglais» (you) précédé d'un «b» ou d'un «d». Les voix 3 et 4 imitent, en général, les instruments à cordes, ce qui nécessite «ee» (i en français) qui cette fois ne sera ni précédé ni suivi par une consonne. Outre les syllabes indiquées dans les partitions, les chanteurs peuvent essayer également de trouver la voyelle ou la syllabe précise en écoutant tout simplement avec attention l'instrument qu'ils cherchent à imiter et en chantant la syllabe ou la voyelle qui s'en rapproche le plus.

Nombre de musiciens: On pourrait croire que *Music for 18 Musicians* nécessite 18 musiciens et, bien entendu, c'est ainsi que mon ensemble exécutait ce morceau. Toutefois, ce n'est faisable qu'en confiant la partie du piano 4 (exécutant 2) au vibraphoniste, et celle des maracas au piano 2 dans une section et ainsi de suite. Ces doublures ont été conçues pour raison économique afin que nous puissions effectuer des tournées avec le plus petit nombre possible de musiciens. D'autres ensembles ont utilisé 21 ou 22 musiciens pour cette œuvre afin d'éviter ce genre de doublure. Le nombre de musiciens nécessaire ou désiré dépend en général de chaque ensemble, le maximum étant 22 et le minimum 18.

Amplification: Toutes les voix et tous les instruments, à l'exception peut-être des xylophones, sont amplifiés. Les chanteurs doivent utiliser leurs microphones pour mettre en valeur leurs crescendo et leurs diminuendo. En s'approchant ou en s'éloignant lentement des microphones, ils y parviendront très bien. L'ingénieur du son doit placer les micros de façon à ce qu'ils soient très proches des instruments à cordes. Les micros des clarinettes basses doivent être juste au-dessus du pavillon et orientés vers le bas dans sa direction de manière à obtenir le «râle» de l'instrument durant les sections pulsées. Les clarinettes en si bémol peuvent avoir un micro séparé situé comme on le fait d'habitude près du barillet de l'instrument. Dans une salle de 1 000 places ou davantage, il peut être bon d'amplifier les xylophones. Si les maracas sont du modèle Latin Percussion, comme exigé ci-dessous, ou du même genre, elles peuvent ne pas avoir besoin d'amplification. Si elles sont plus petites et d'un son moins puissant, un micro peut s'avérer nécessaire dans un but d'équilibre.

Maracas: Il est vivement recommandé d'utiliser la marque de maracas Latin Percussion car elles contiennent de gros corps durs dans une coque en plastique ou en cuir portant loin le son. Si elles ne sont pas disponibles, essayez de trouver quelque chose d'identique du point de vue portée. Évitez les maracas en bois, style mexicain, ou les petits «œufs» en plastique.

Disposition: Il est suggéré de disposer les instruments comme indiqué ci-dessous.



Il existe également une partition et des parties séparées réalisées par Marc Mellits qui sont une notation précise du premier enregistrement de la pièce sur ECM 821 417. Cette «transcription d'une exécution» est notée exactement – en sorte que la flexibilité dans le nombre de reprises est limitée. Cette partition est peut-être mieux adaptée aux ensembles disposant d'un temps limité pour les répétitions et qui désirent jouer en utilisant une partition conventionnelle avec un chef d'orchestre dirigeant l'ensemble en détail.

First performed on 24 April 1976 at Town Hall
in New York City by Steve Reich and Musicians

Recorded by Steve Reich and Musicians on ECM New Series 78118-21129,
Steve Reich and Musicians on Nonesuch 79448*
and Ensemble Modern on BMG-09026-68672

* Winner, 1999 Grammy™ Award (Best Small Ensemble Recording)

Instrumentation

2 Clarinets (doubling on Bass Clarinet)
Vibraphone
2 Xylophones
3 Marimbas
4 Pianos
4 Women's Voices (SSSA)
Violin
Violoncello

Duration: ca. 55 minutes

Performance materials for this edition are available from the Boosey & Hawkes Rental Library.

Materials for the fully realized version (transcription of the first recording by Steve Reich and Musicians on ECM 821417) are also available from the Boosey & Hawkes Rental Library.
A separate study score for the realized version is available on loan
from the Boosey & Hawkes Promotion Department.

Score in C

MUSIC FOR 18 MUSICIANS

Steve Reich
(1976)

Pulse ♩ = ca. 204-210

I

(10-28x) (16-48x) (6-14x) (10-14x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x)

1 2 3 4 5 6 7 8 9 10

Bass Clarinets 1/2 — Bass Clarinet 1. one breath — simile (one breath) — Bass Clarinet 2. f f

Vibraphone

Marimba 1 ossia — (simile throughout) ***

Marimba 1 — mf

Marimba 2 ossia — (simile throughout) ***

Marimba 2 — mf

Piano 1 ossia — (simile throughout) ***

Piano 1 — r.h. l.h. mf

Piano 2 ossia — (simile throughout) ***

Piano 2 — r.h. l.h. mf

Piano 4 — r.h. l.h. ** f

Women's Voices 1/2 — * 1. 2. f — doo doo doo doo

Women's Voices 3/4 — * 3. 4. f — doo doo doo doo

Violin — ** f

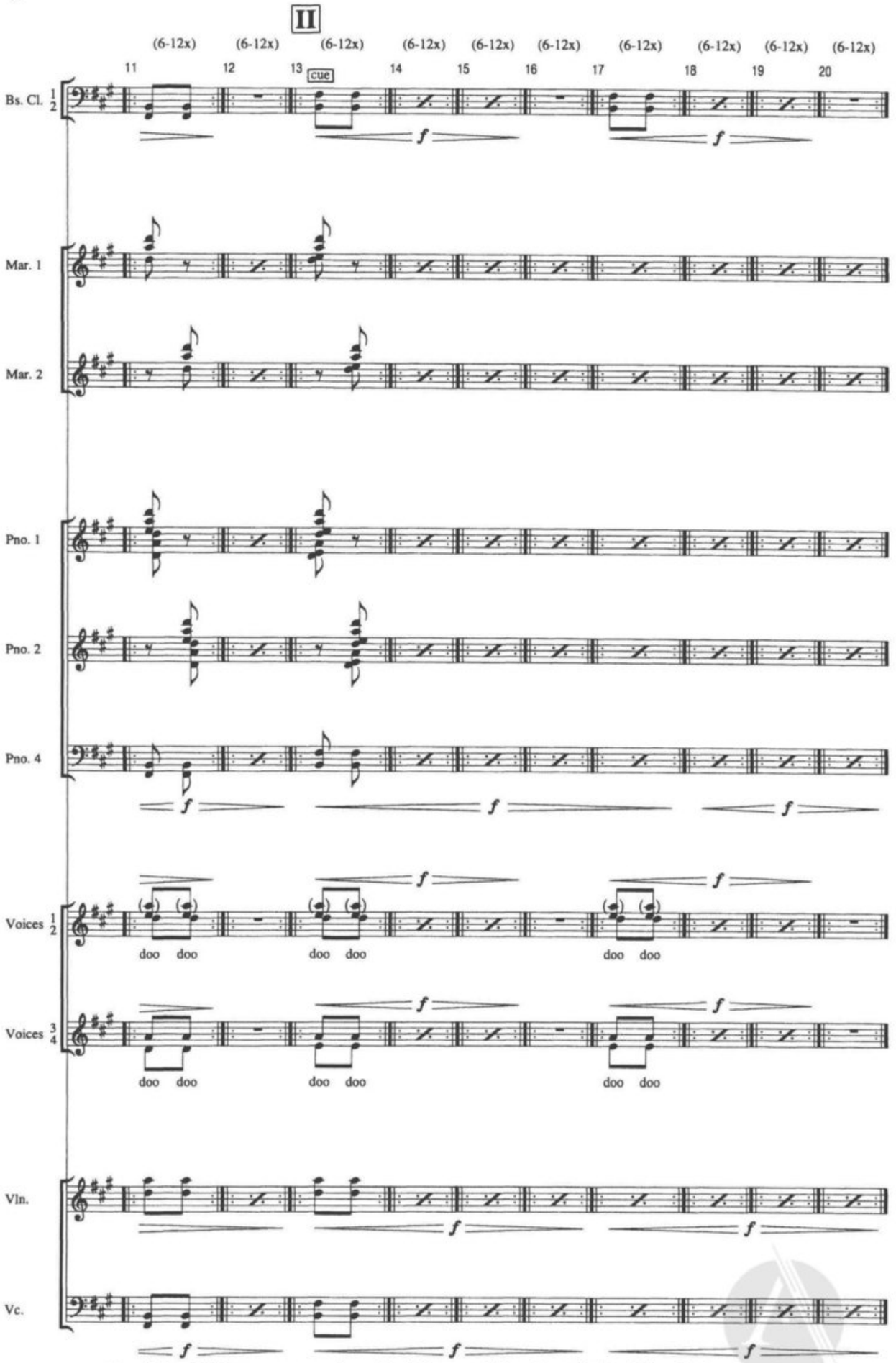
Violoncello — ** f

* in one breath; breathe when comfortable; fade in/out through repeats
** crescendo/decrescendo through repeats
*** Every effort should be made to play offbeat chords (Mar. 1, 2, Pno. 1, 2) as written. However, if this proves impossible, then Mar. 1, 2 and Pno. 1, 2 play ossia.

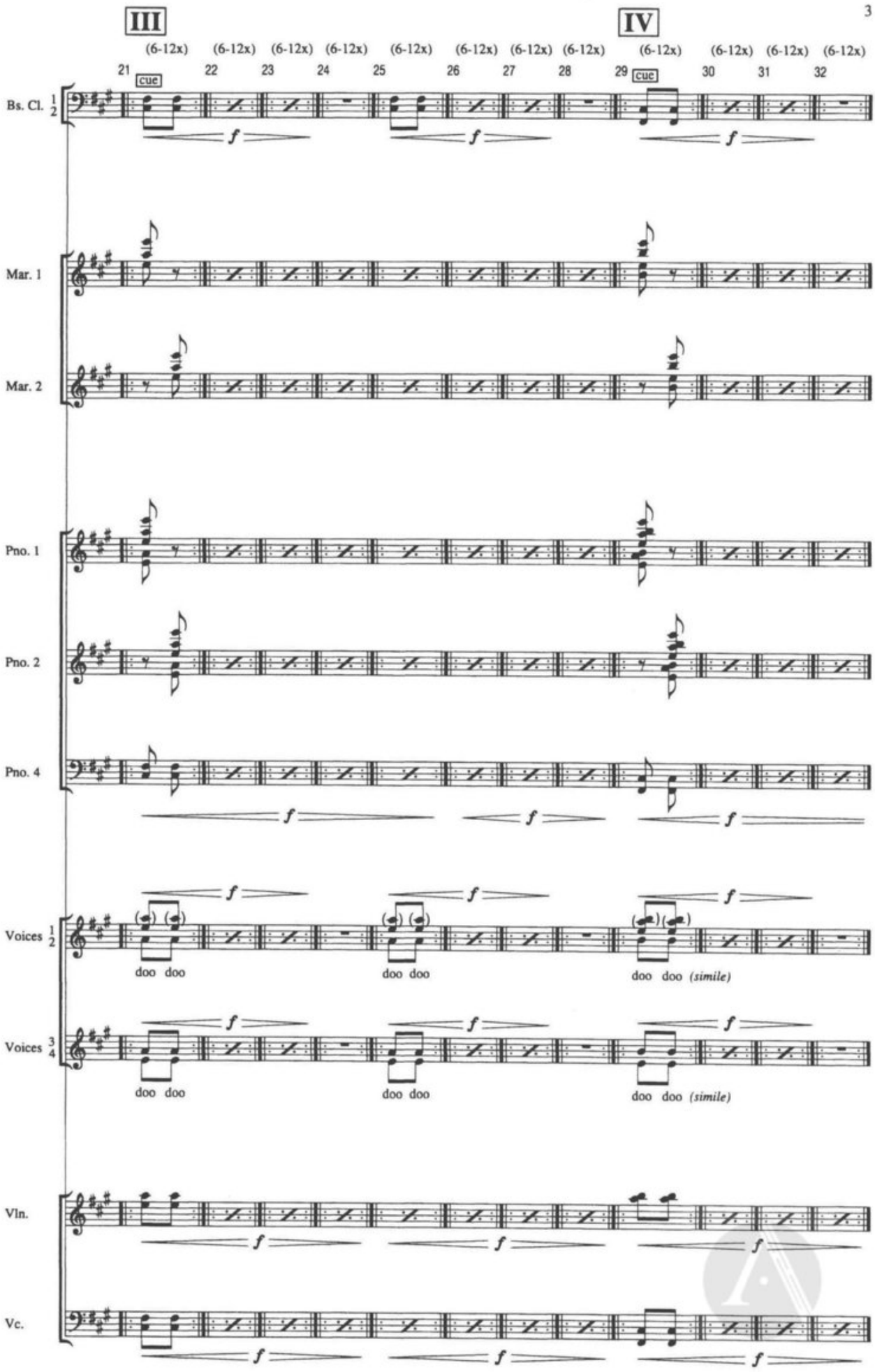
© Copyright 1976, 2000 by Hendon Music, Inc.
a Boosey & Hawkes company.
Copyright for all countries. All rights reserved.

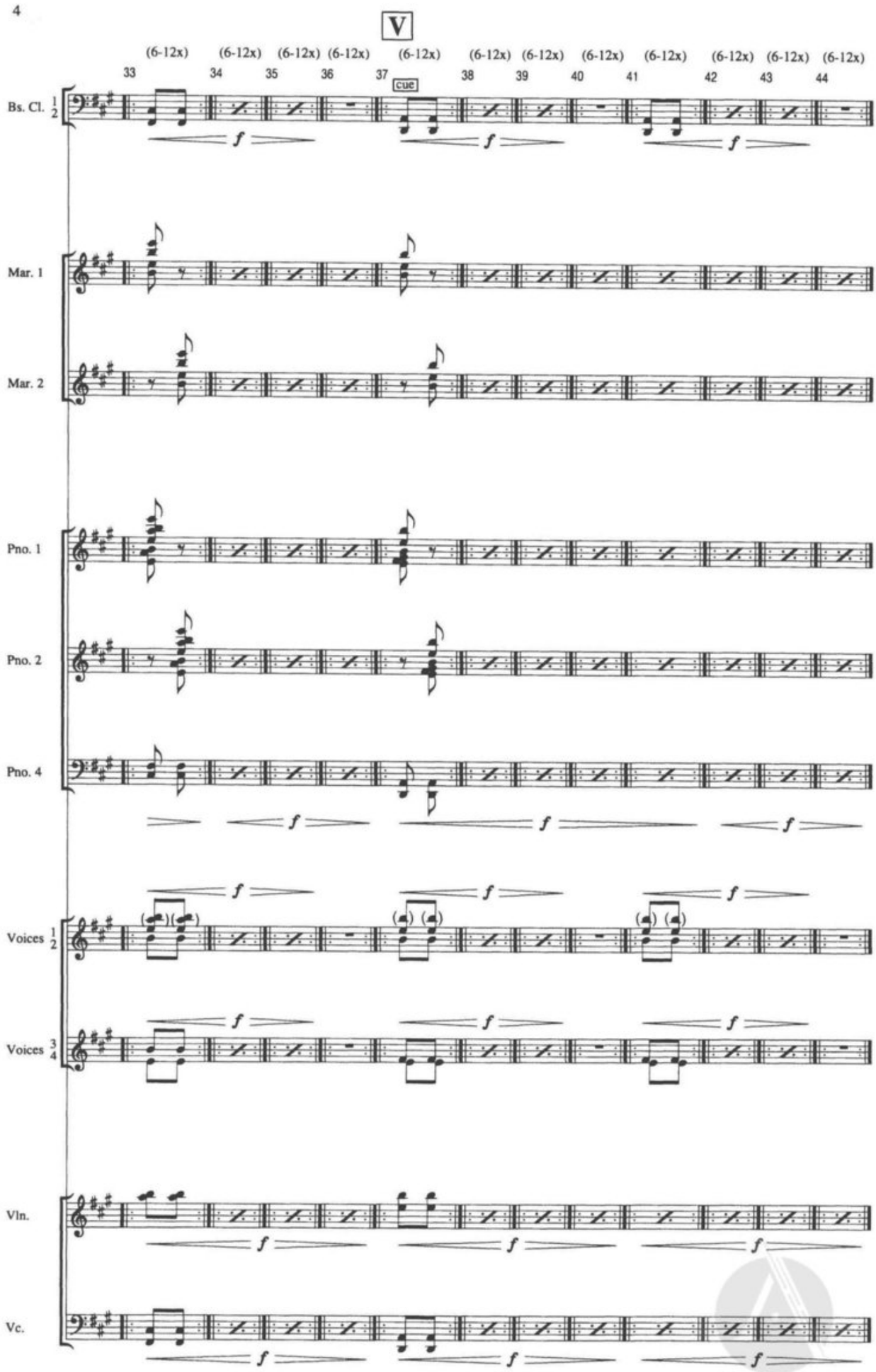
M-051-21239-2

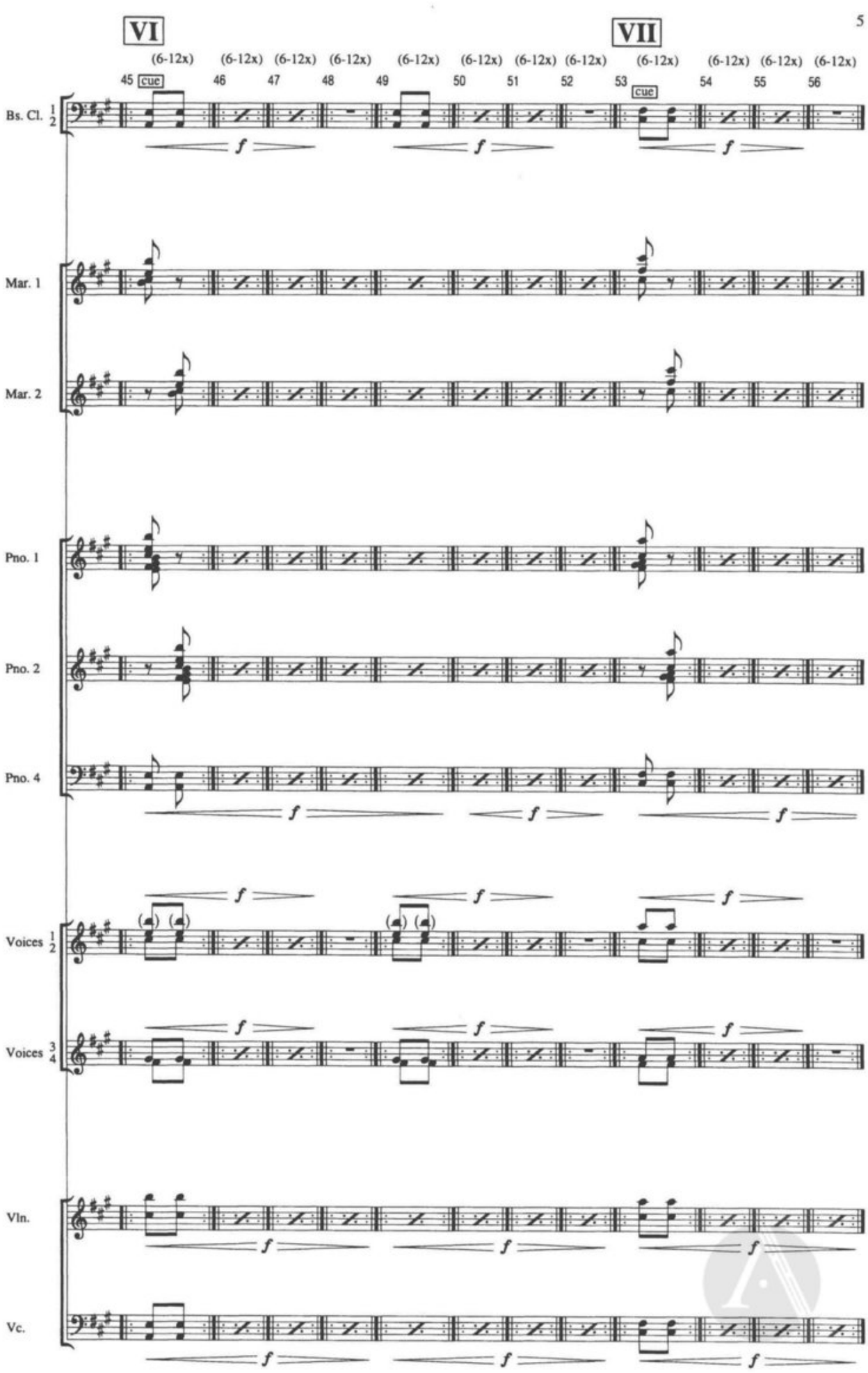
Printed in U.S.A.

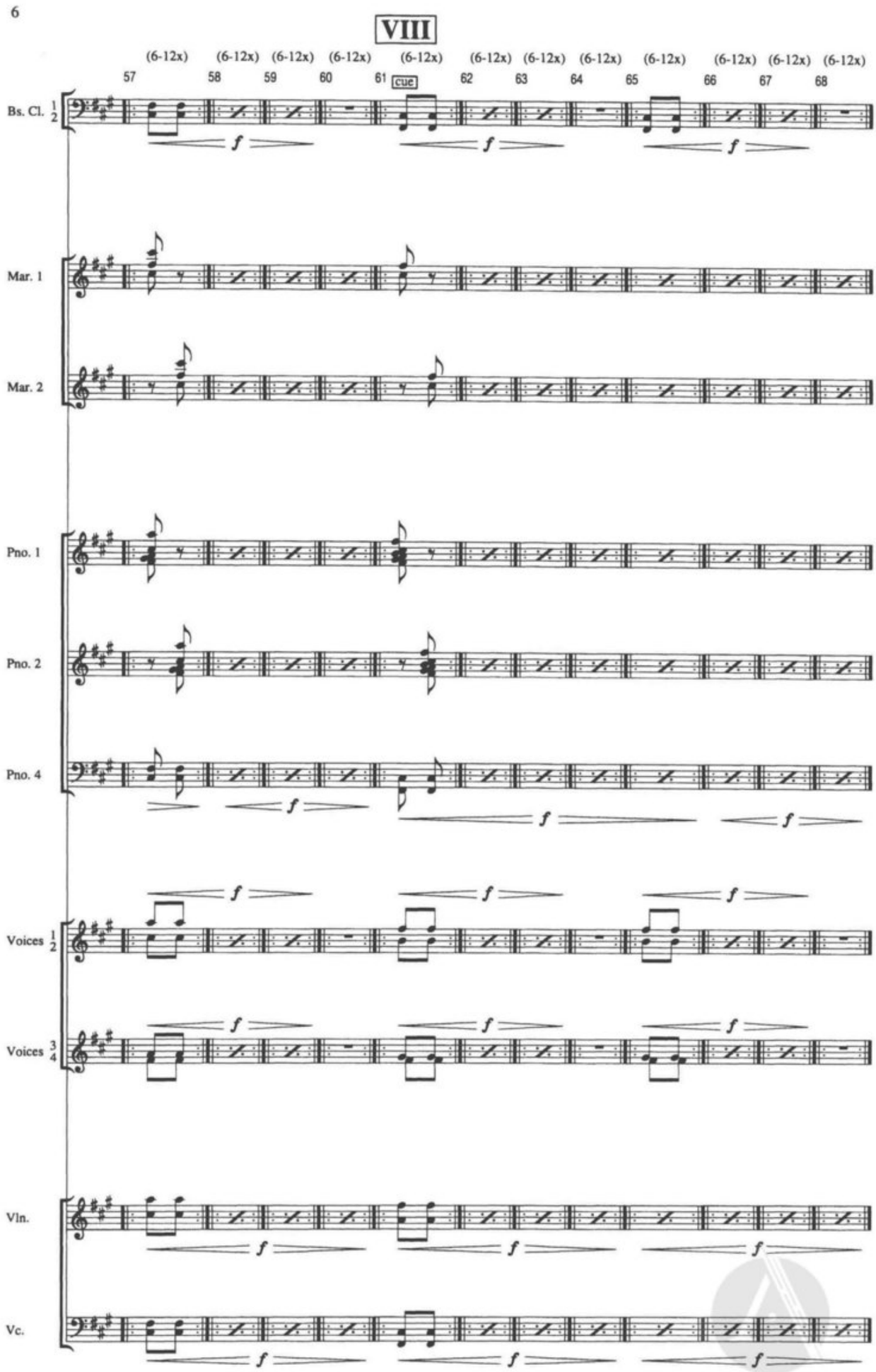


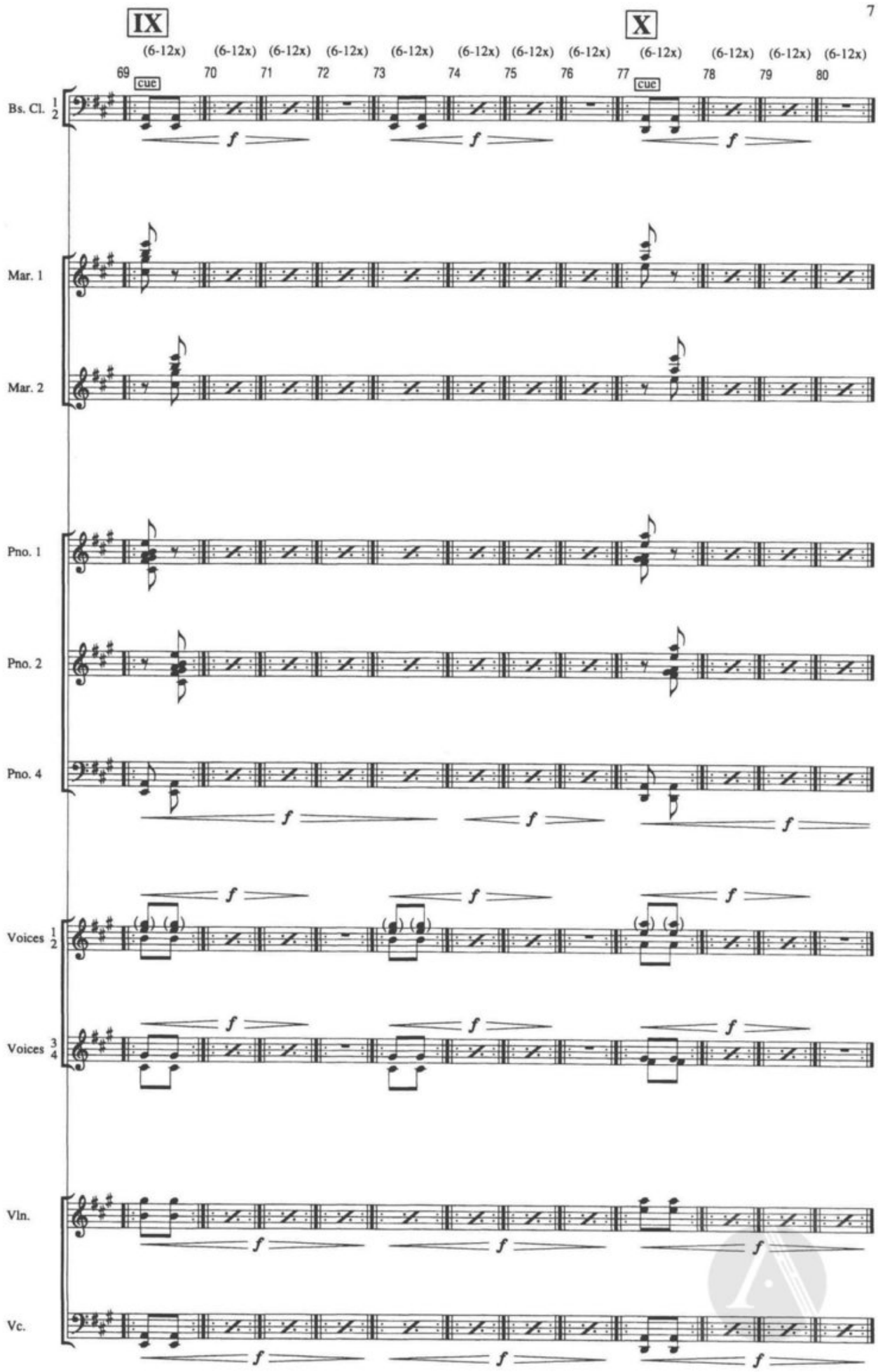
* *Bass Clarinet 1 lifts instrument to cue each new chord. Pianos, marimbas, voices, and strings follow a few beats later. Exact entrances ad lib.*

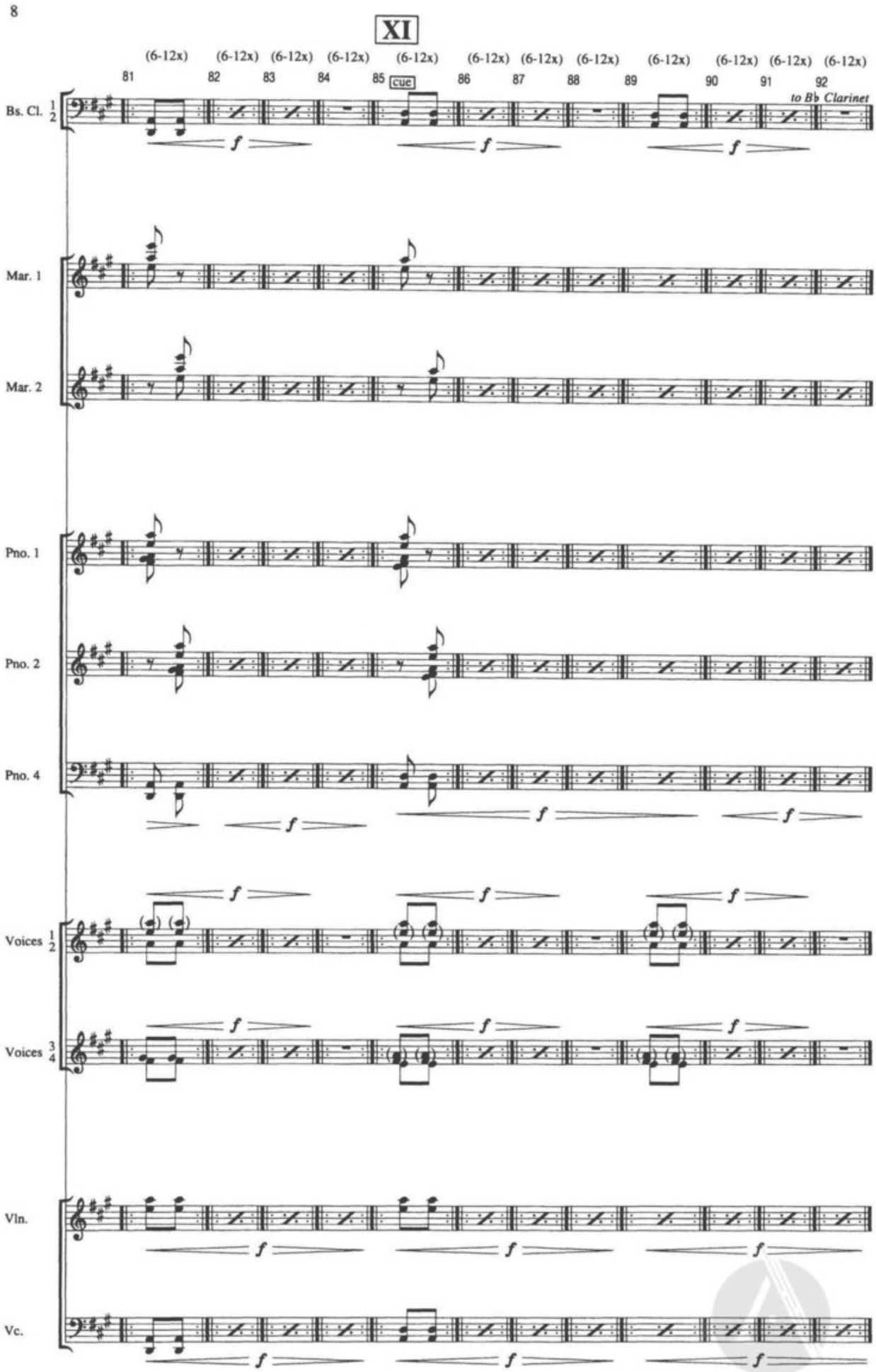

3
III
IV
(6-12x)
21 22 23 24 25 26 27 28 29 30 31 32
cue
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
doo doo
doo doo
doo doo (simile)
Vln.
Vc.
f

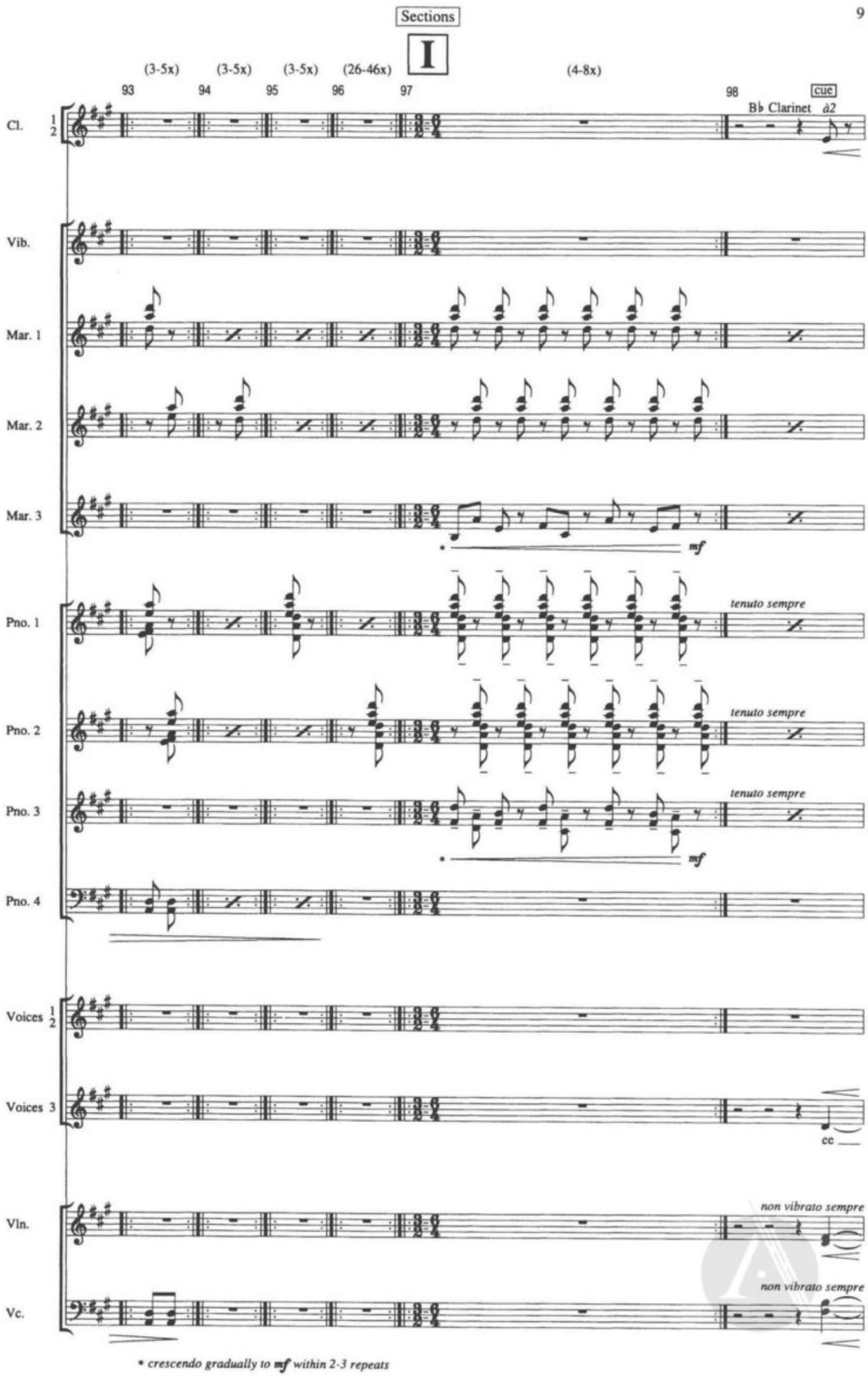

4
V
(6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x)
33 34 35 36 37 38 39 40 41 42 43 44
cue
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f

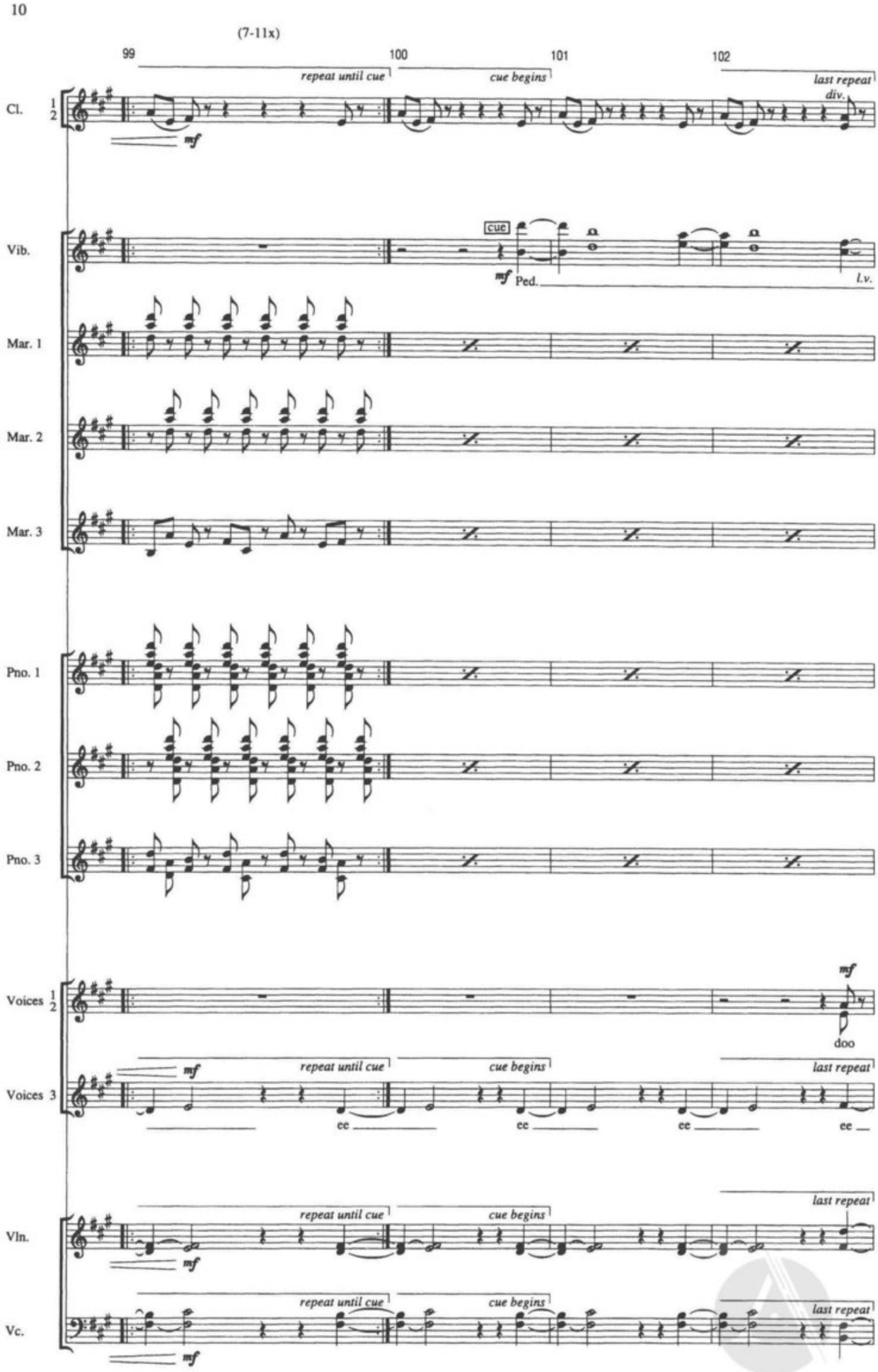

5
VI
VII
(6-12x)
45 cue
46
47
48
49
50
51
52
53 cue
54
55
56
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f


6
VIII
(6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x)
57 58 59 60 61 cue 62 63 64 65 66 67 68
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f


7
IX
X
(6-12x)
69
70
71
72
73
74
75
76
77
78
79
80
cue
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f


8
XI
(6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x)
81 82 83 84 85 cue 86 87 88 89 90 91 92
to B♭ Clarinet
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f


9
Sections
I
(3-5x)
(3-5x)
(3-5x)
(26-46x)
(4-8x)
93
94
95
96
97
98
cue
B♭ Clarinet
à2
Cl. 1 2
Vib.
Mar. 1
Mar. 2
Mar. 3
mf
Pno. 1
tenuto sempre
Pno. 2
tenuto sempre
Pno. 3
tenuto sempre
mf
Pno. 4
Voices 1 2
Voices 3
cc
Vln.
non vibrato sempre
Vc.
non vibrato sempre
* crescendo gradually to mf within 2-3 repeats


10
(7-11x)
99
100
101
102
repeat until cue
cue begins
last repeat
Cl.
div.
mf
Vib.
cue
mf
Ped.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
mf
doo
Voices 3
mf
ee
Vln.
Vc.

(2-4x)

103 104 105

Cl. 1 2

repeat until cue

Vib.

Mar. 1

Mar. 2

Mar. 3

Pno. 1

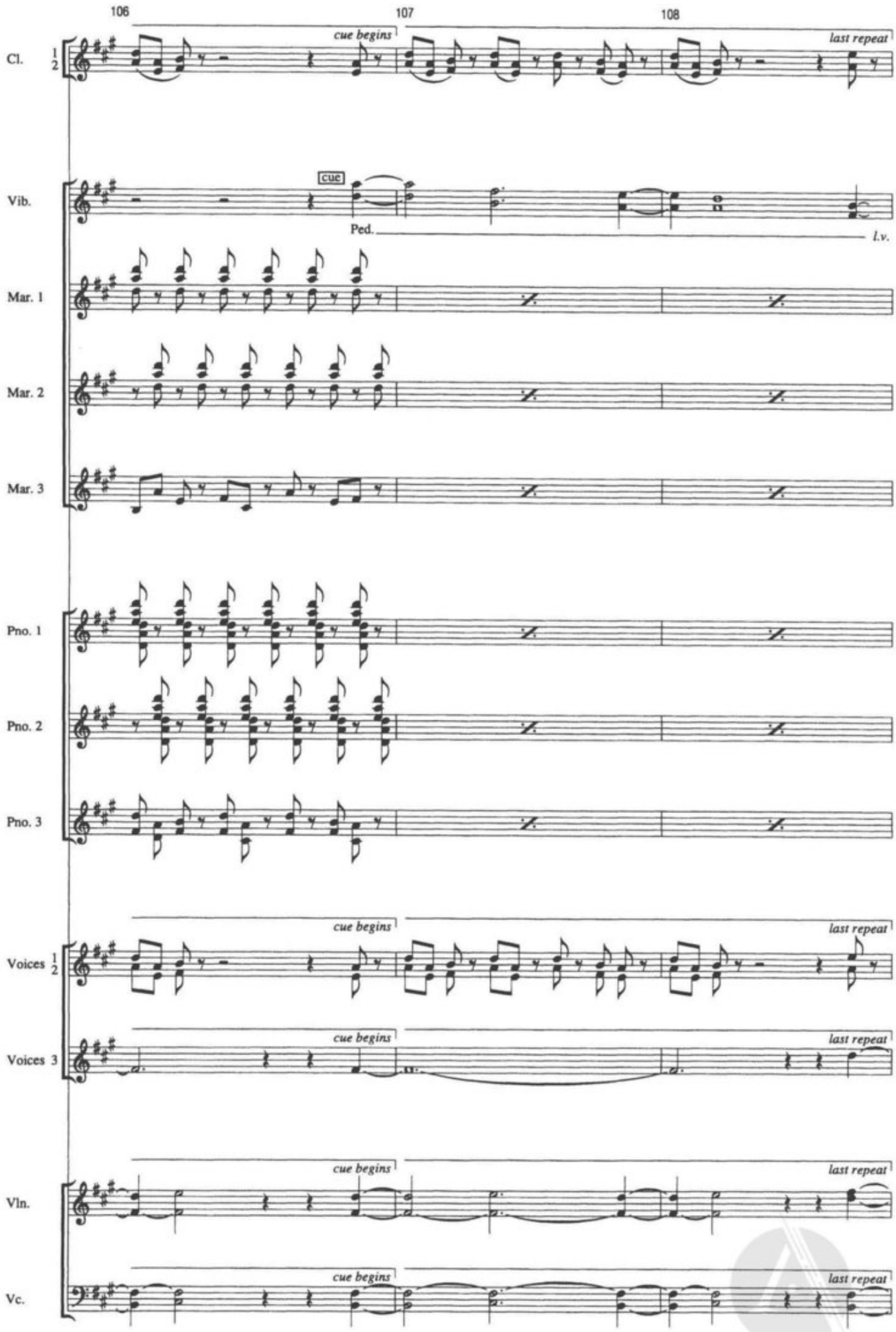
Pno. 2

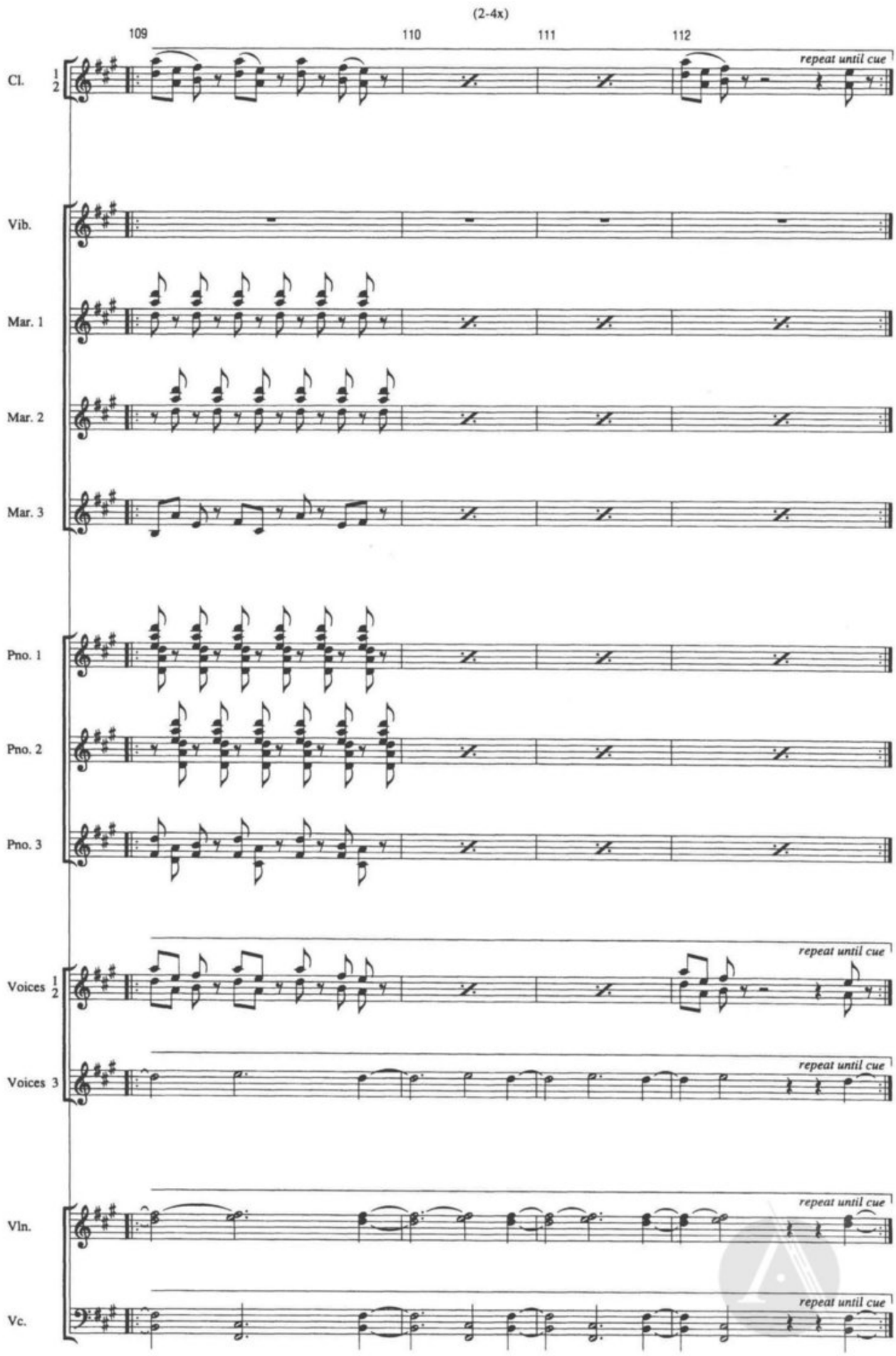
Pno. 3

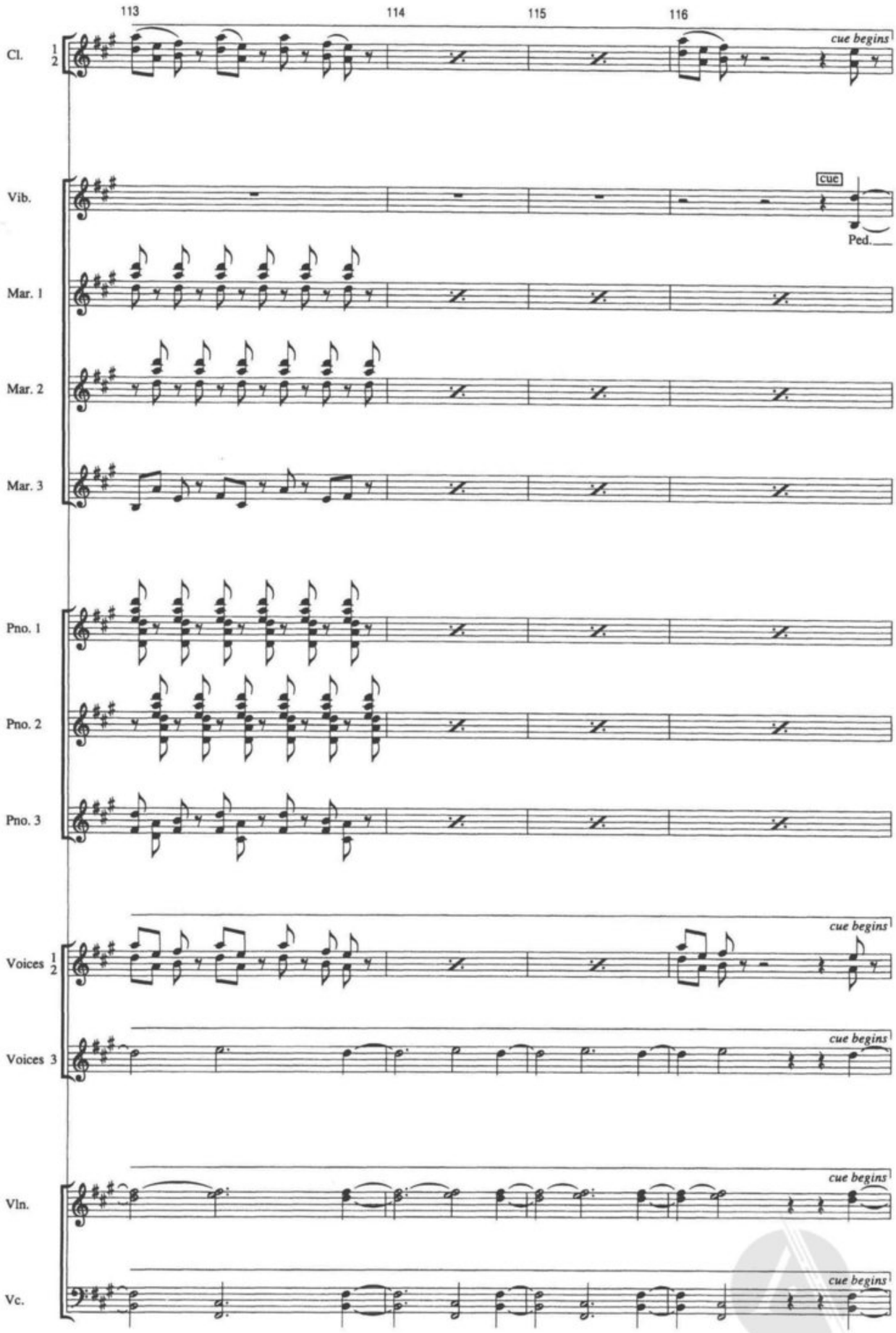
Voices 1 2

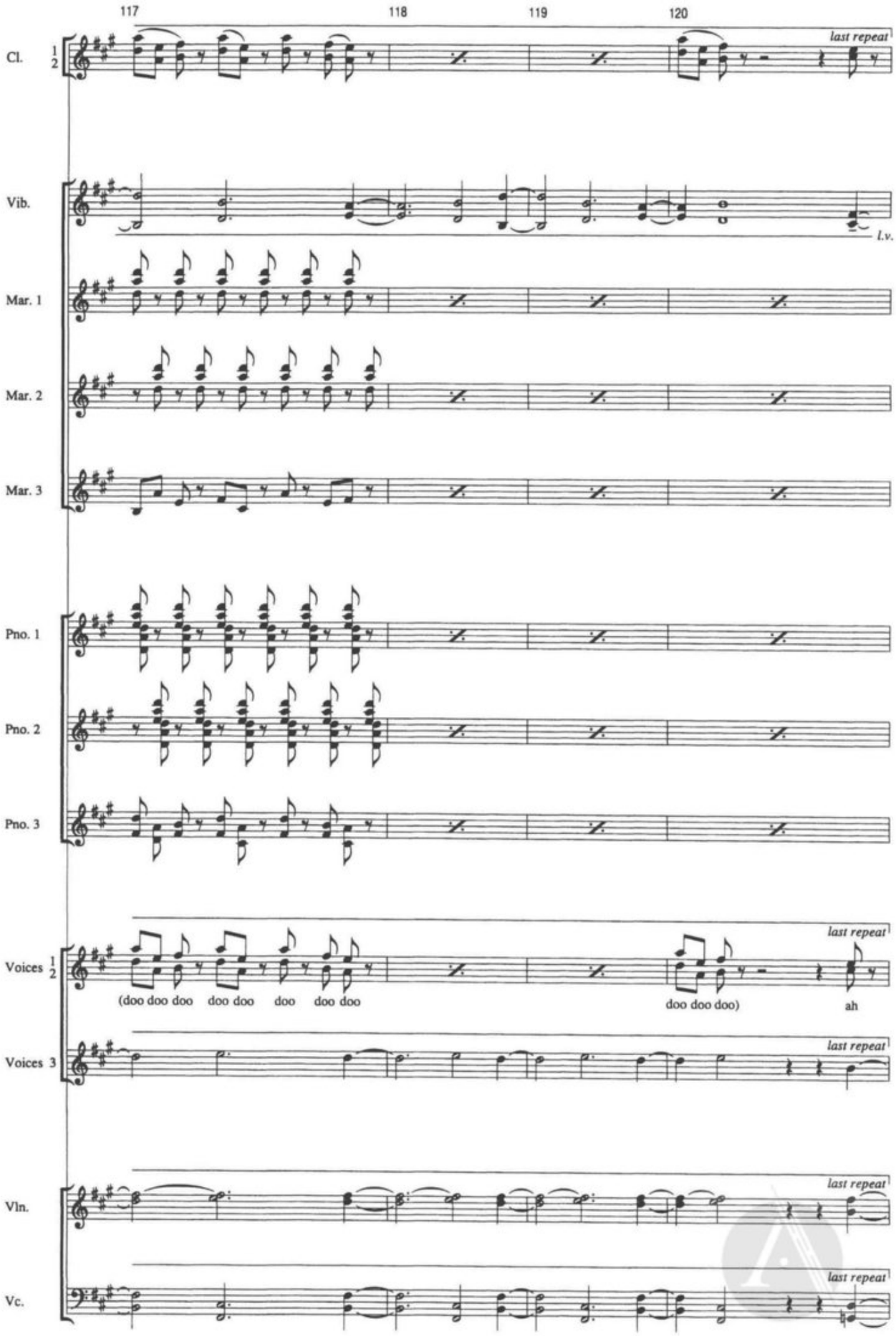
repeat until cue

doo doo doo


106
107
108
Cl.
1
2
cue begins
last repeat
Vib.
cue
Ped.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
1
2
cue begins
last repeat
Voices 3
cue begins
last repeat
Vln.
cue begins
last repeat
Vc.
cue begins
last repeat


(2-4x)
109
110
111
112
Cl. 1 2
repeat until cue
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
repeat until cue
Voices 3
repeat until cue
Vln.
repeat until cue
Vc.
repeat until cue


113
114
115
116
Cl.
1
2
cue begins
Vib.
cue
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
1
2
cue begins
Voices 3
cue begins
Vln.
cue begins
Vc.
cue begins


117
118
119
120
Cl. 1 2
last repeat
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
last repeat
(doo doo doo doo doo doo doo doo
doo doo doo)
ah
Voices 3
last repeat
Vln.
last repeat
Vc.
last repeat

(1-2x)

121 122 123 124

Cl. 1 2

Vib.

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3

Voices 1 2

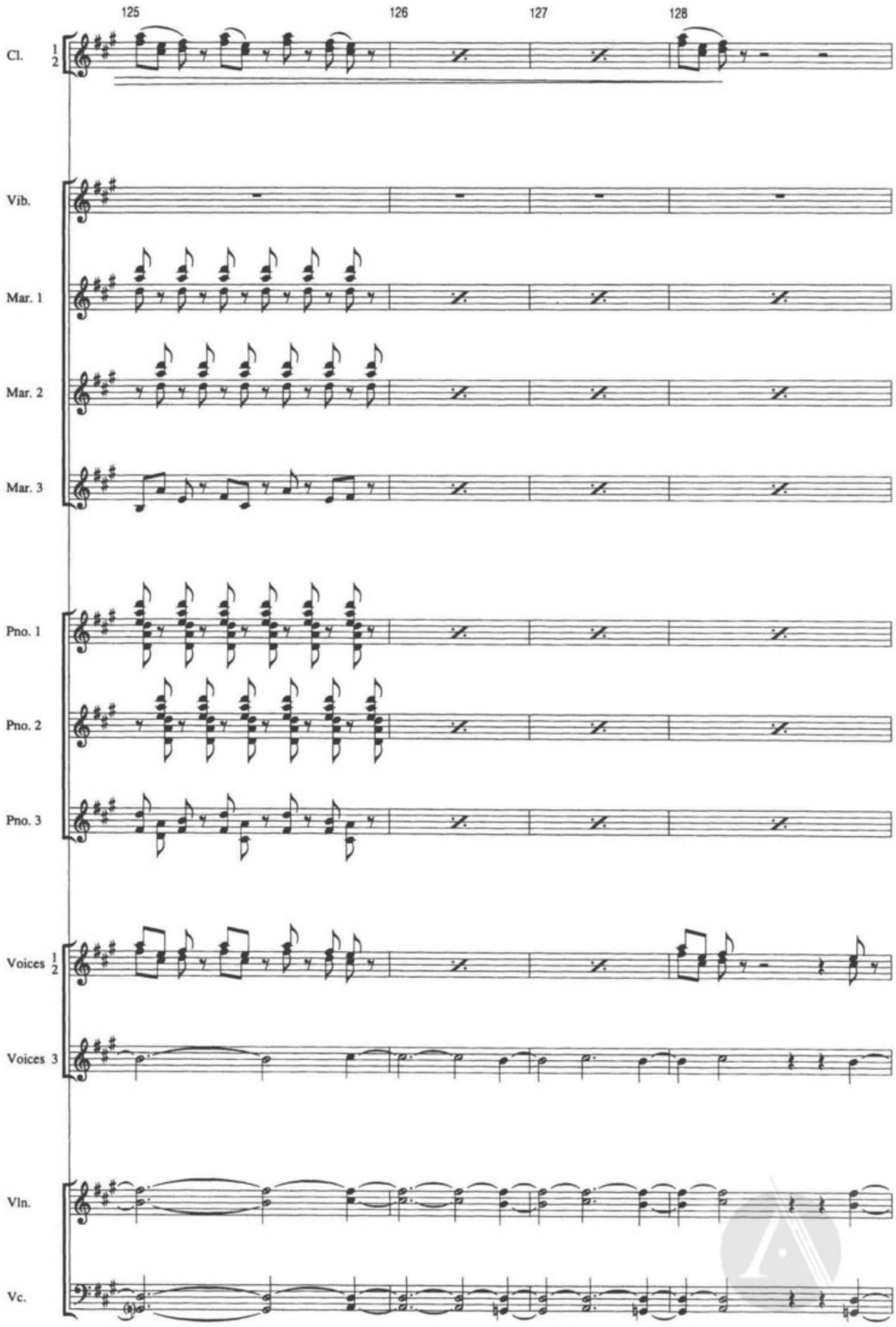
ah ah ah ah ah ah ah ah ah ah ah ah (sim.)

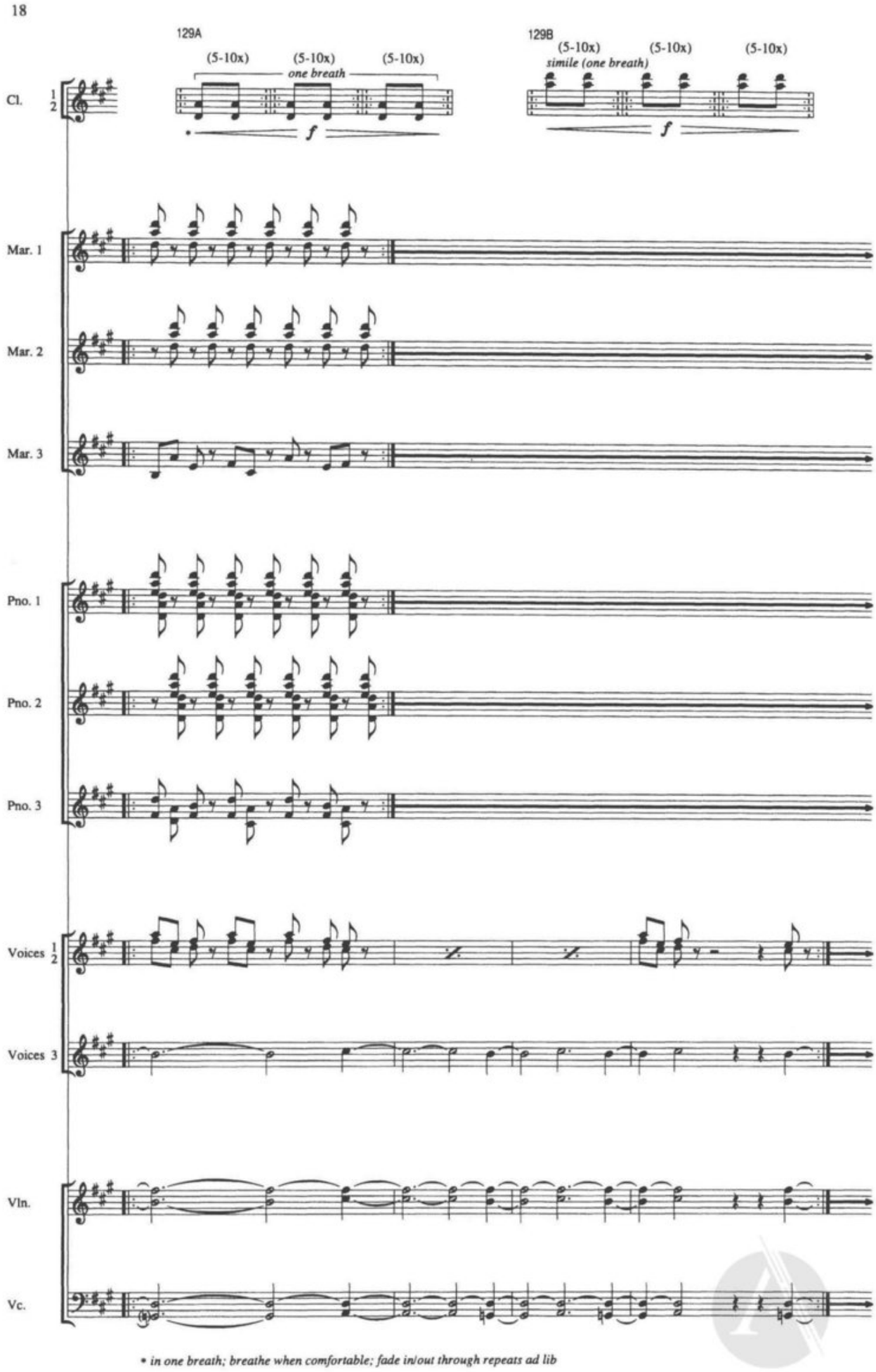
Voices 3

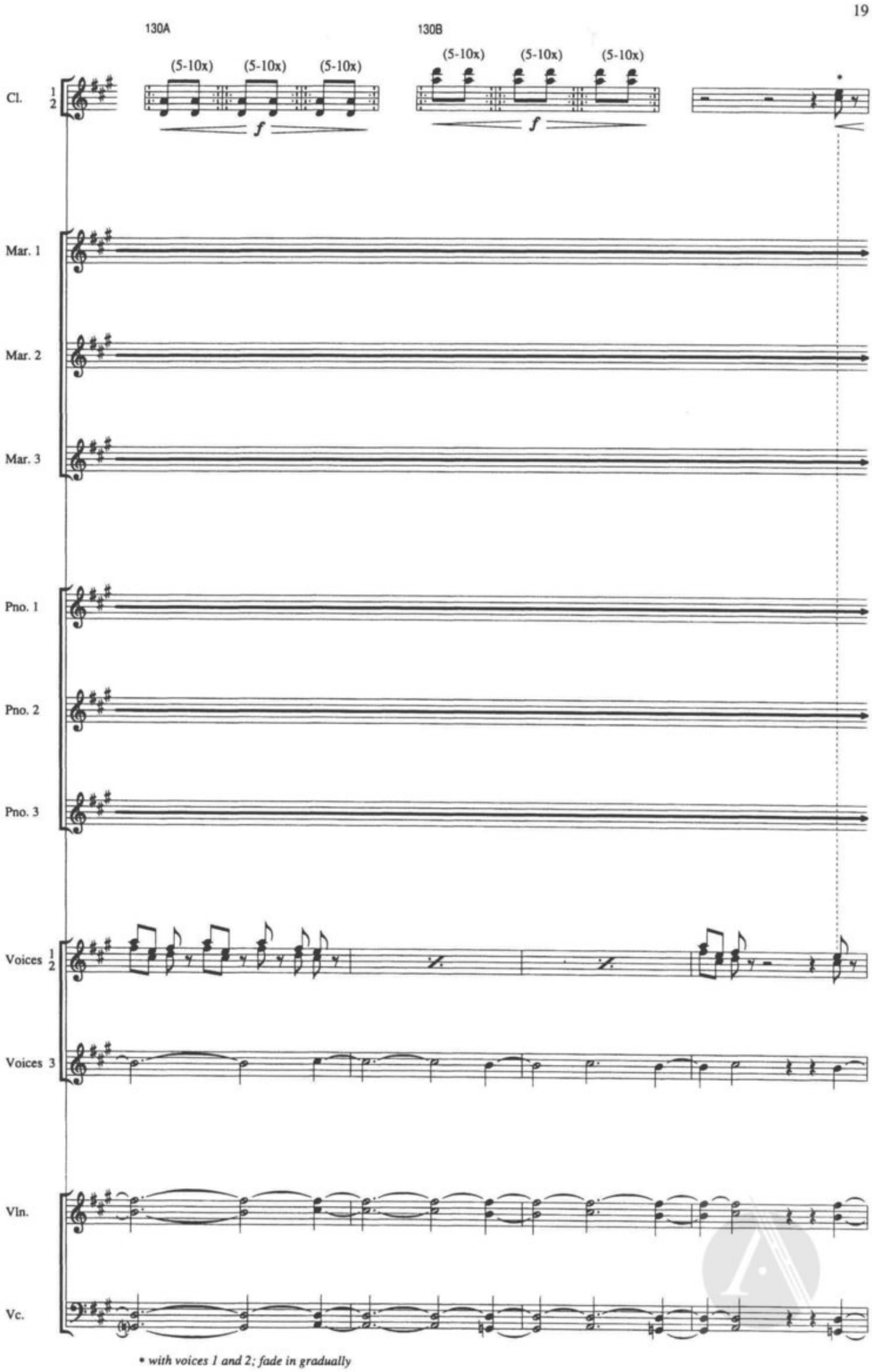
Vln.

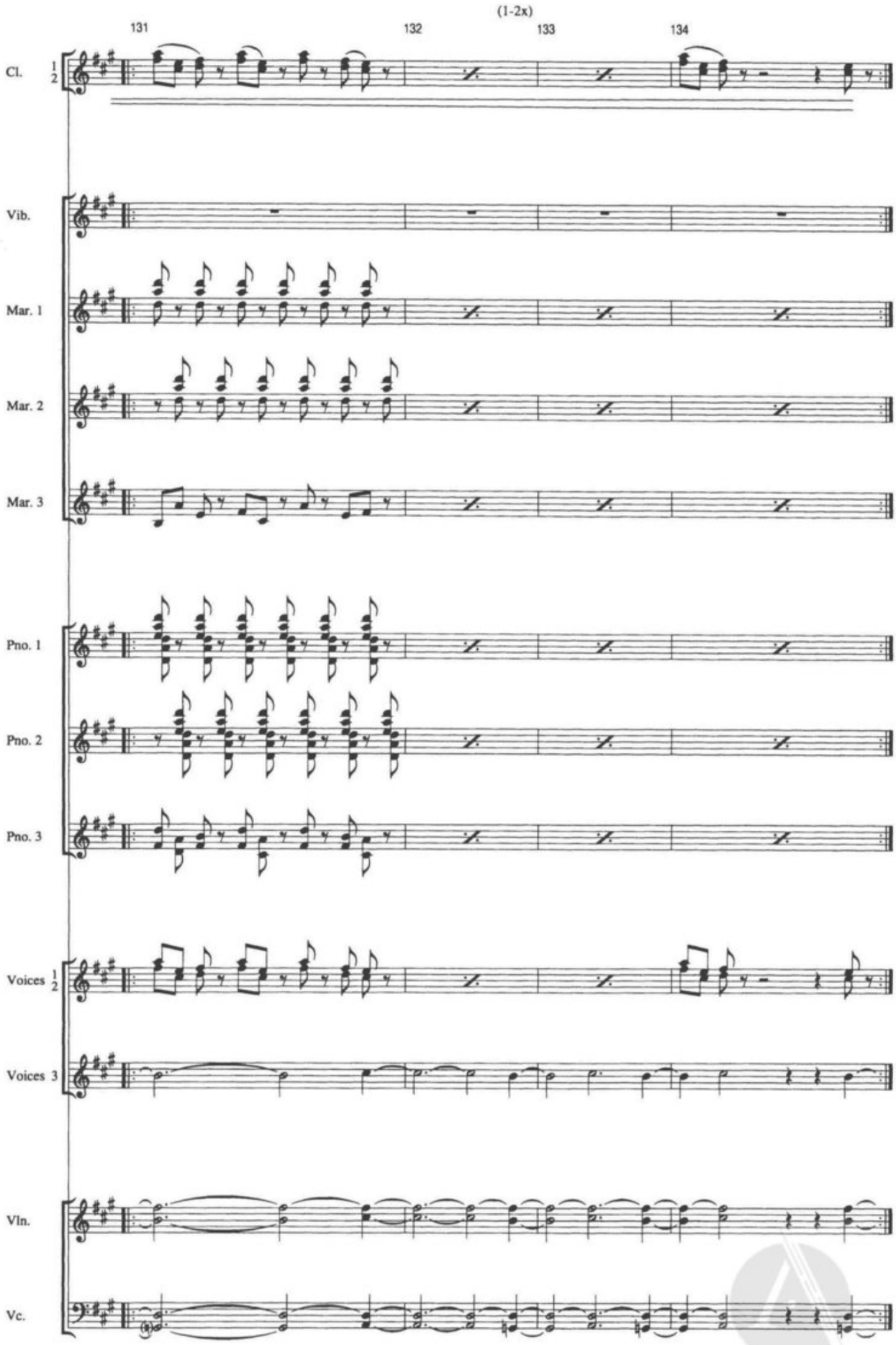
Vc.

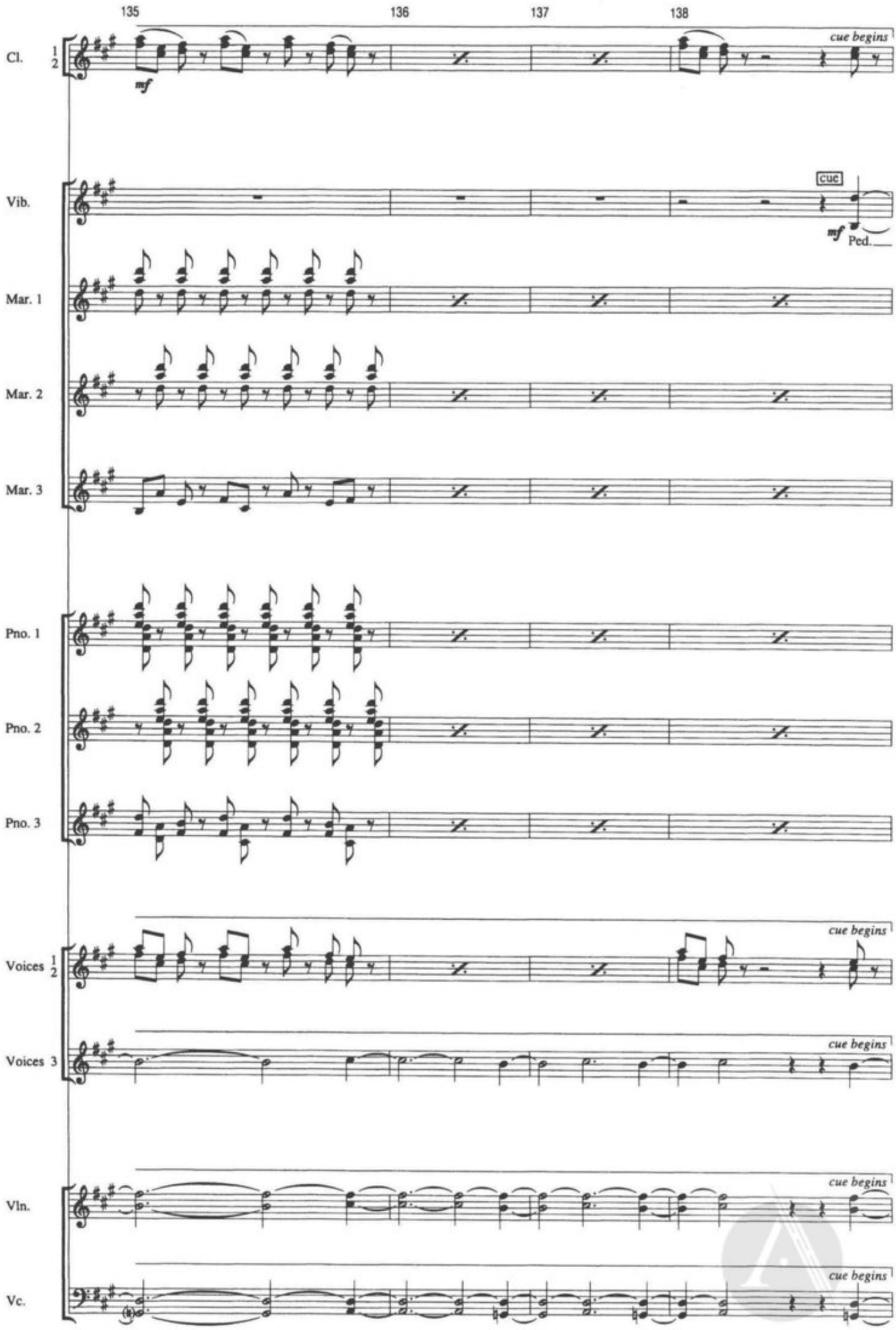
* *fade out gradually through repeats*

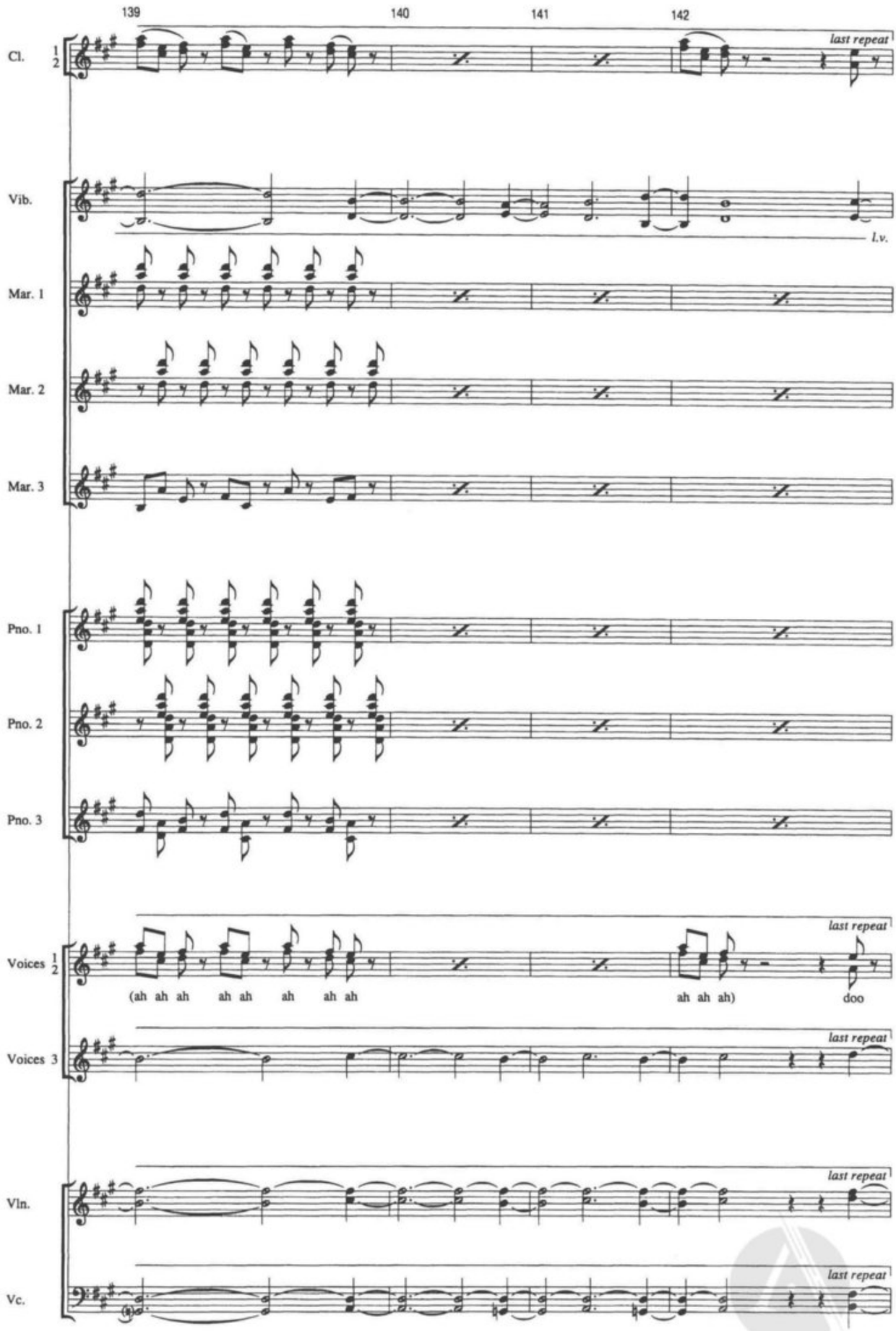

125
126
127
128
Cl. 1 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voices 3
Vln.
Vc.


18
129A
(5-10x)
(5-10x)
(5-10x)
one breath
129B
(5-10x)
(5-10x)
(5-10x)
simile (one breath)
Cl.
1
2
f
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
1
2
Voices 3
Vln.
Vc.
• in one breath; breathe when comfortable; fade in/out through repeats ad lib


19
130A
130B
(5-10x)
(5-10x)
(5-10x)
(5-10x)
(5-10x)
(5-10x)
f
f
Cl.
1
2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
1
2
Voices 3
Vln.
Vc.
* with voices 1 and 2; fade in gradually


(1-2x)
131
132
133
134
Cl. 1 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voices 3
Vln.
Vc.


135
136
137
138
Cl.
1
2
mf
cue begins
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
1
2
cue begins
Voices 3
cue begins
Vln.
cue begins
Vc.
cue begins


139
140
141
142
Cl. 1 2
last repeat
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
last repeat
(ah ah ah ah ah ah ah ah
ah ah ah)
doo
Voices 3
last repeat
Vln.
last repeat
Vc.
last repeat

(2-4x)

143 144 145 146

Cl. 1 2 — repeat until cue

Vib.

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3

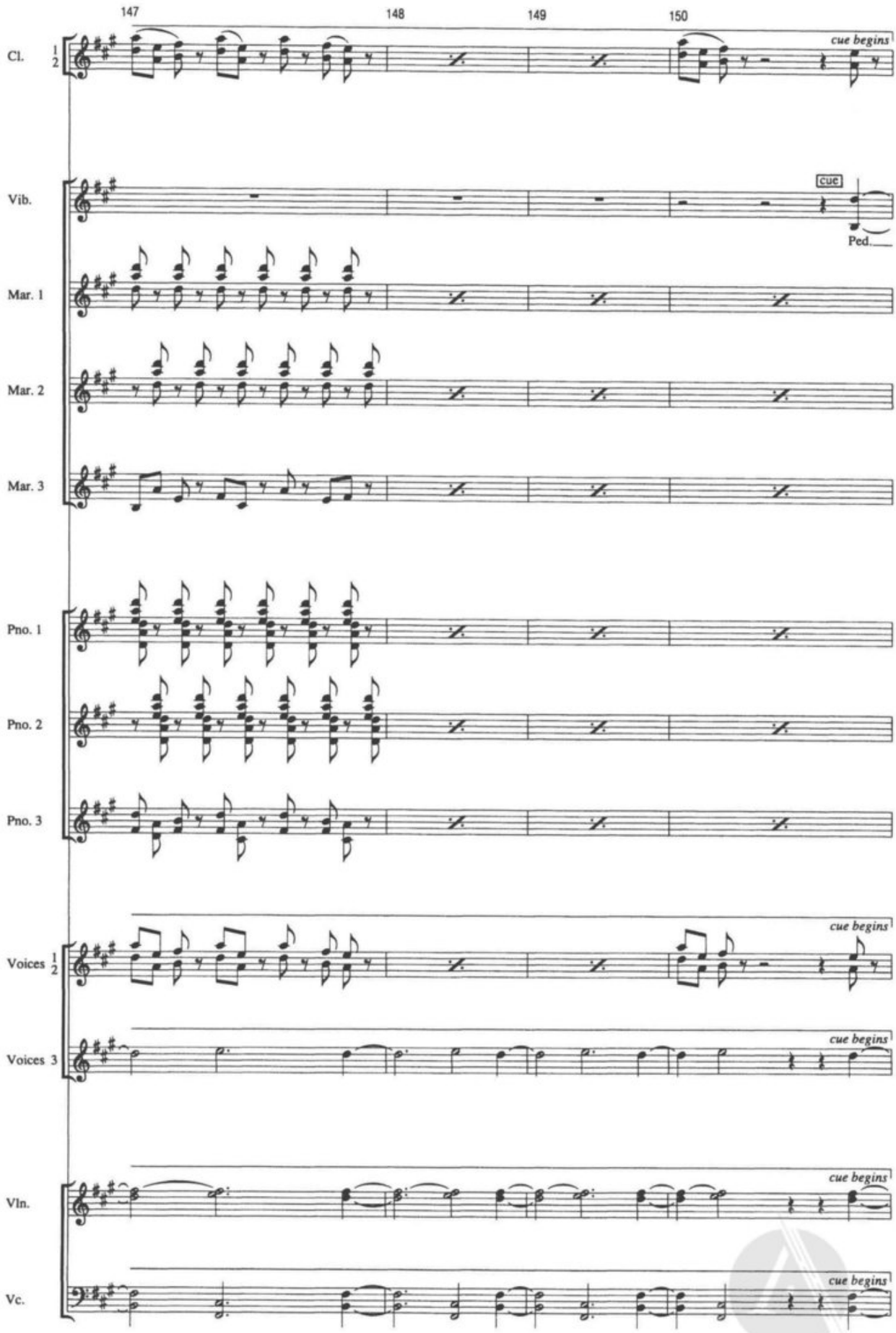
Voices 1 2 — repeat until cue

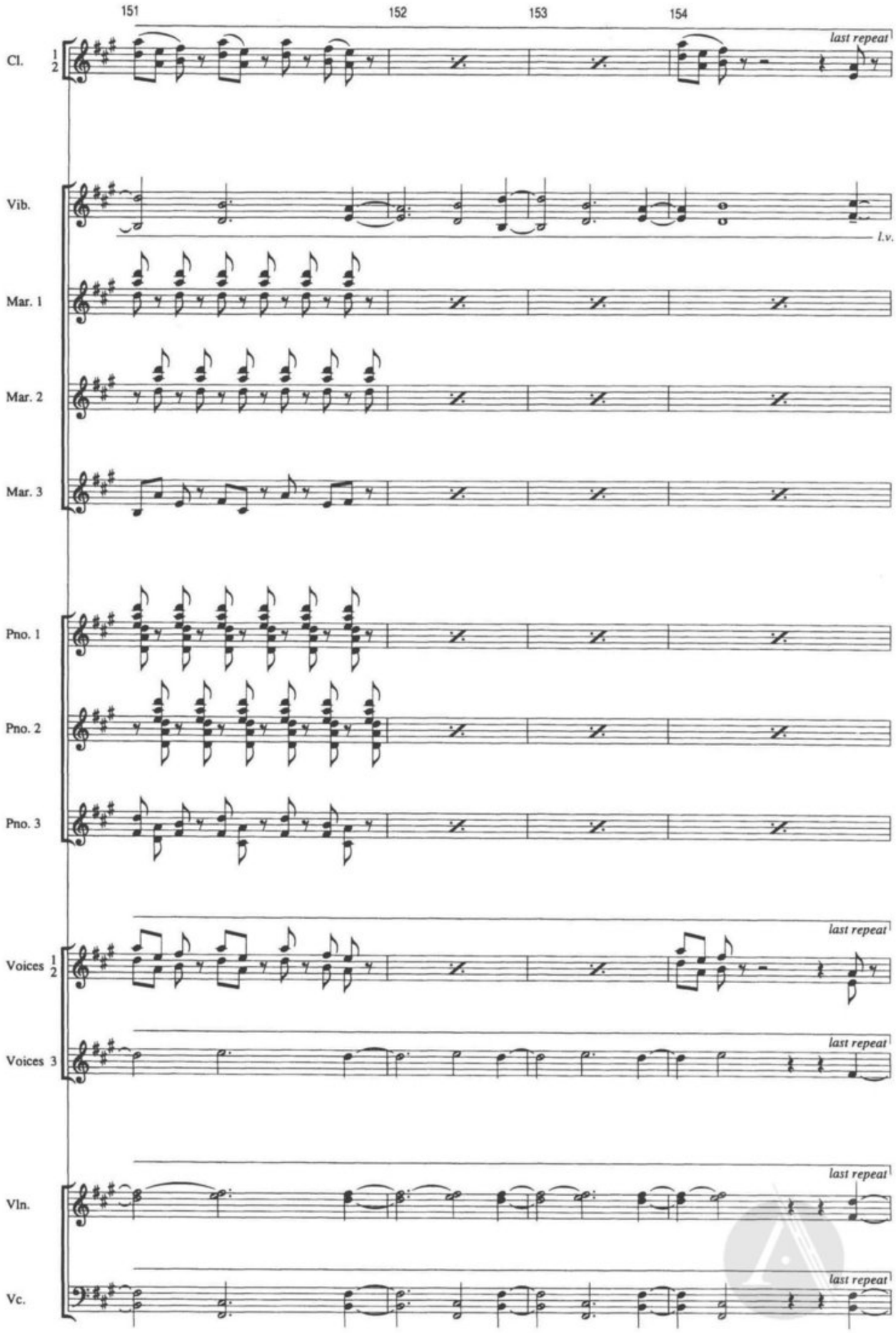
doo doo doo doo doo doo doo doo doo doo doo doo (sim.)

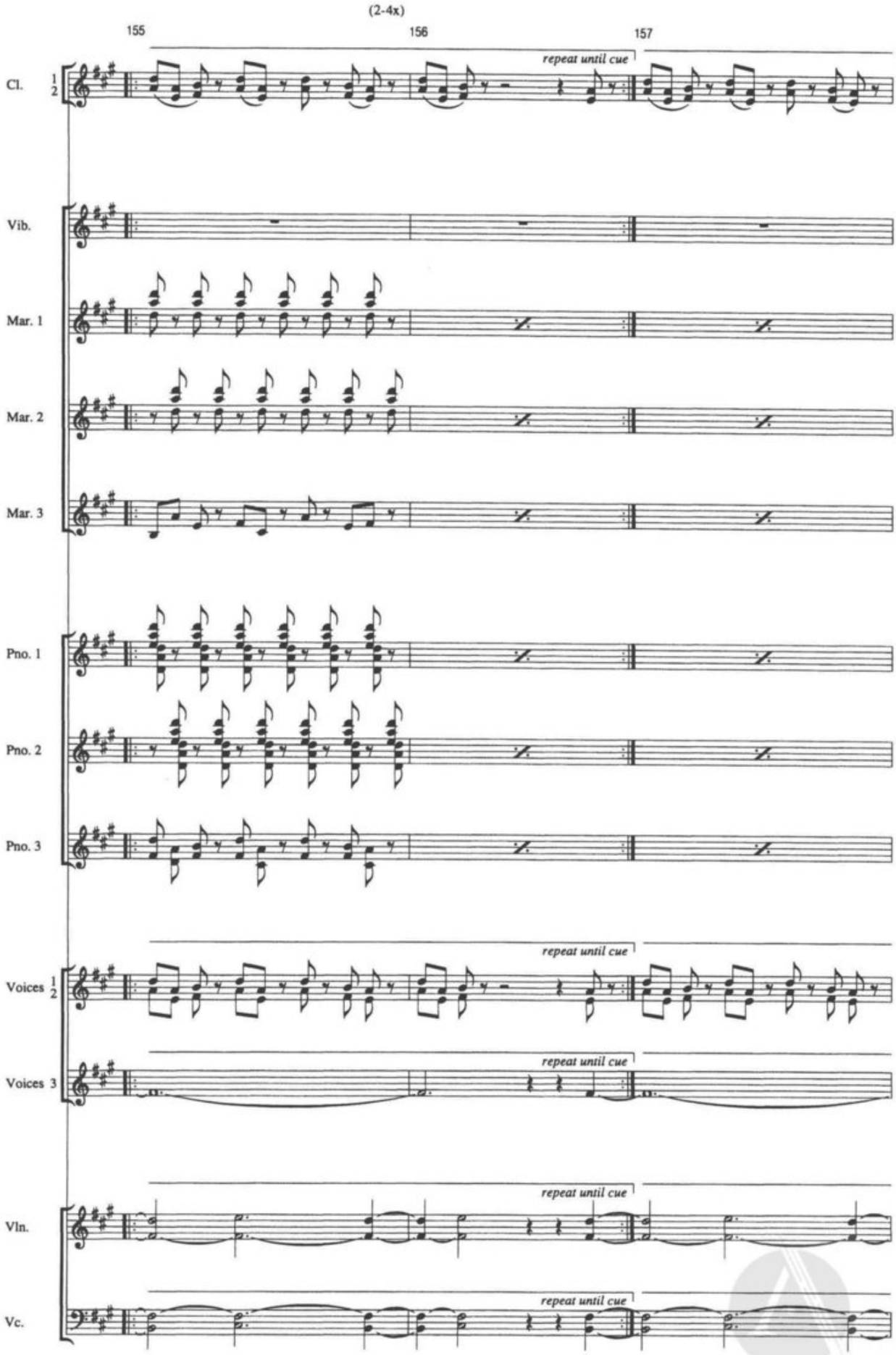
Voices 3 — repeat until cue

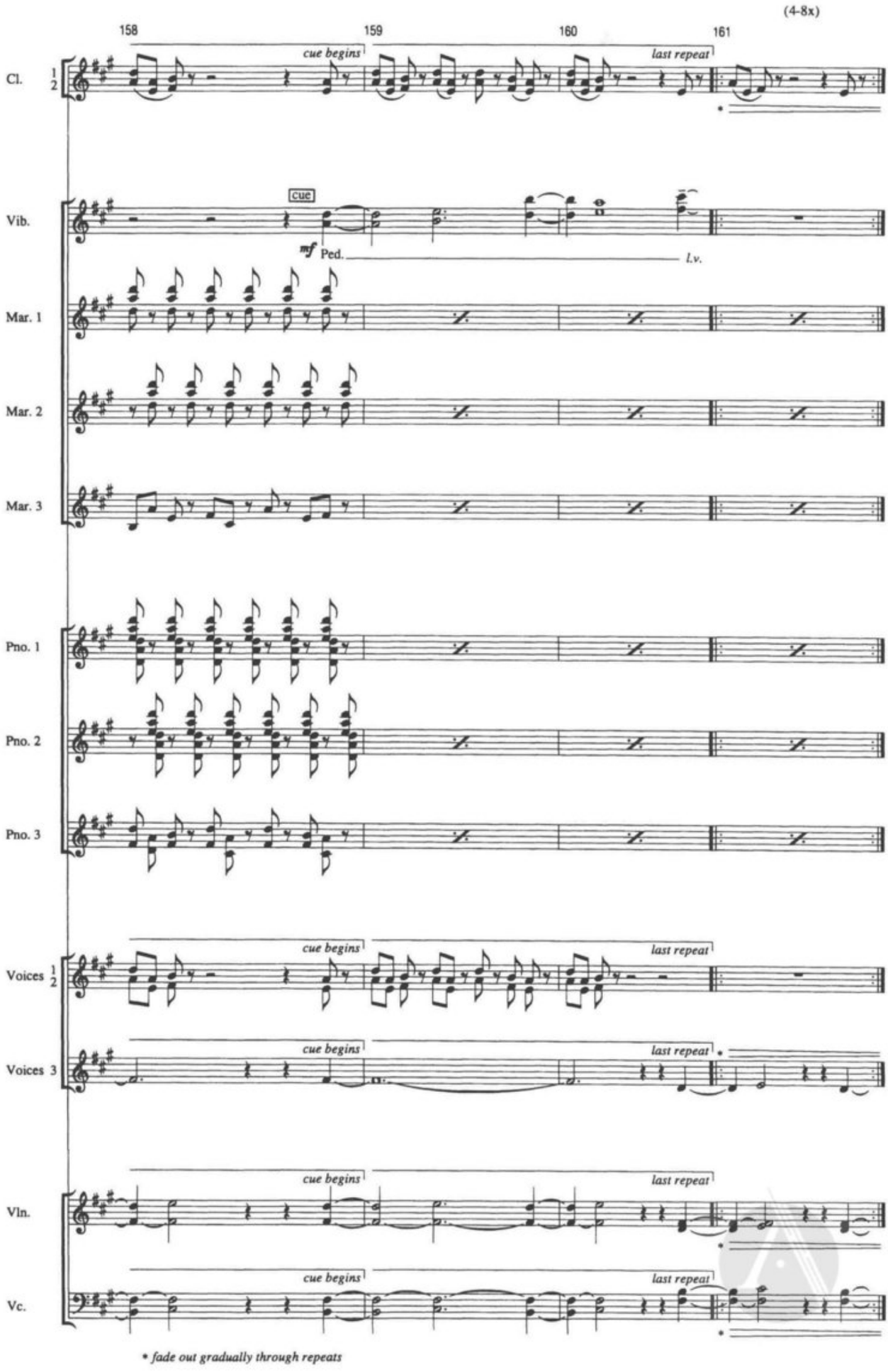
Vln. — repeat until cue

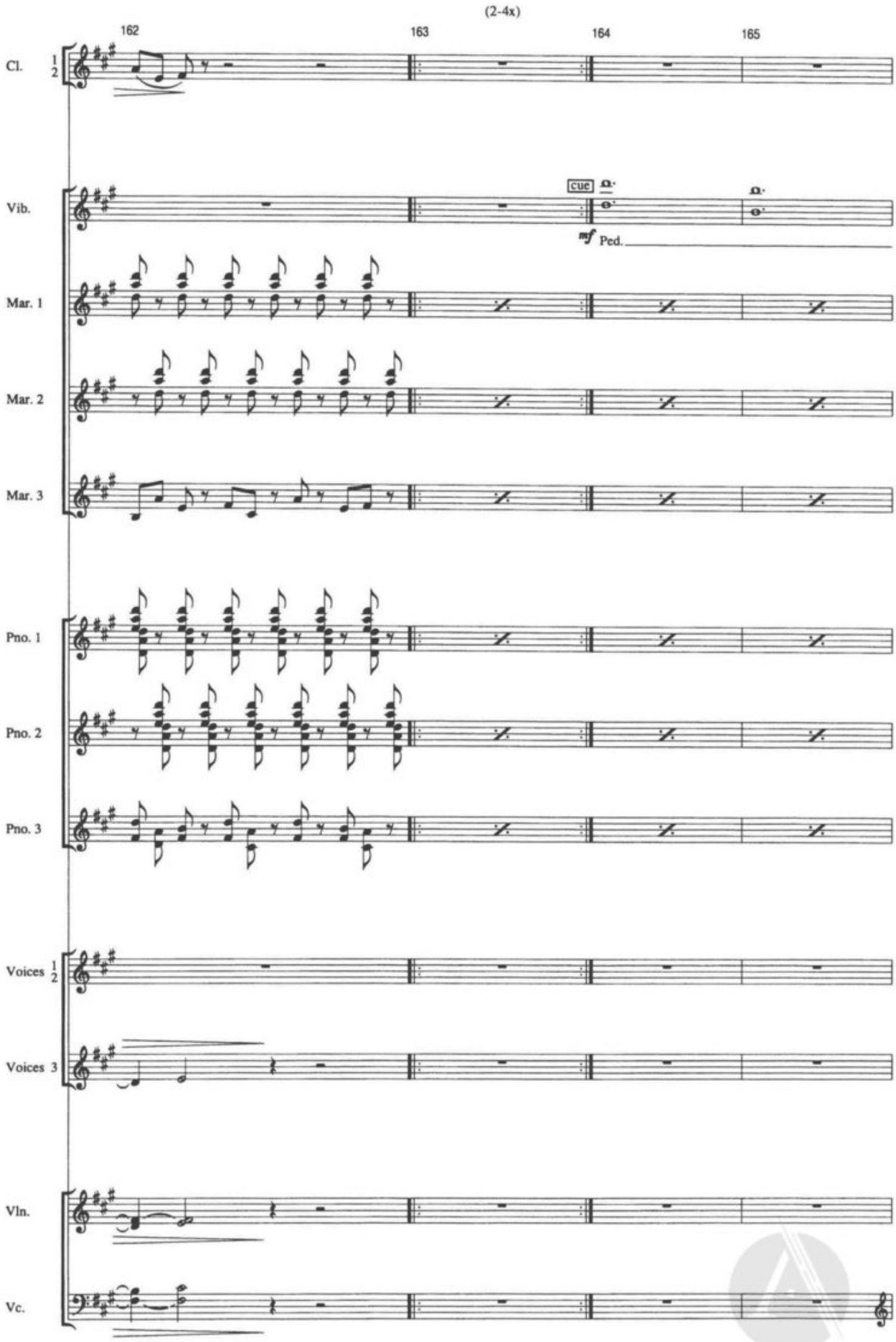
Vc. — repeat until cue

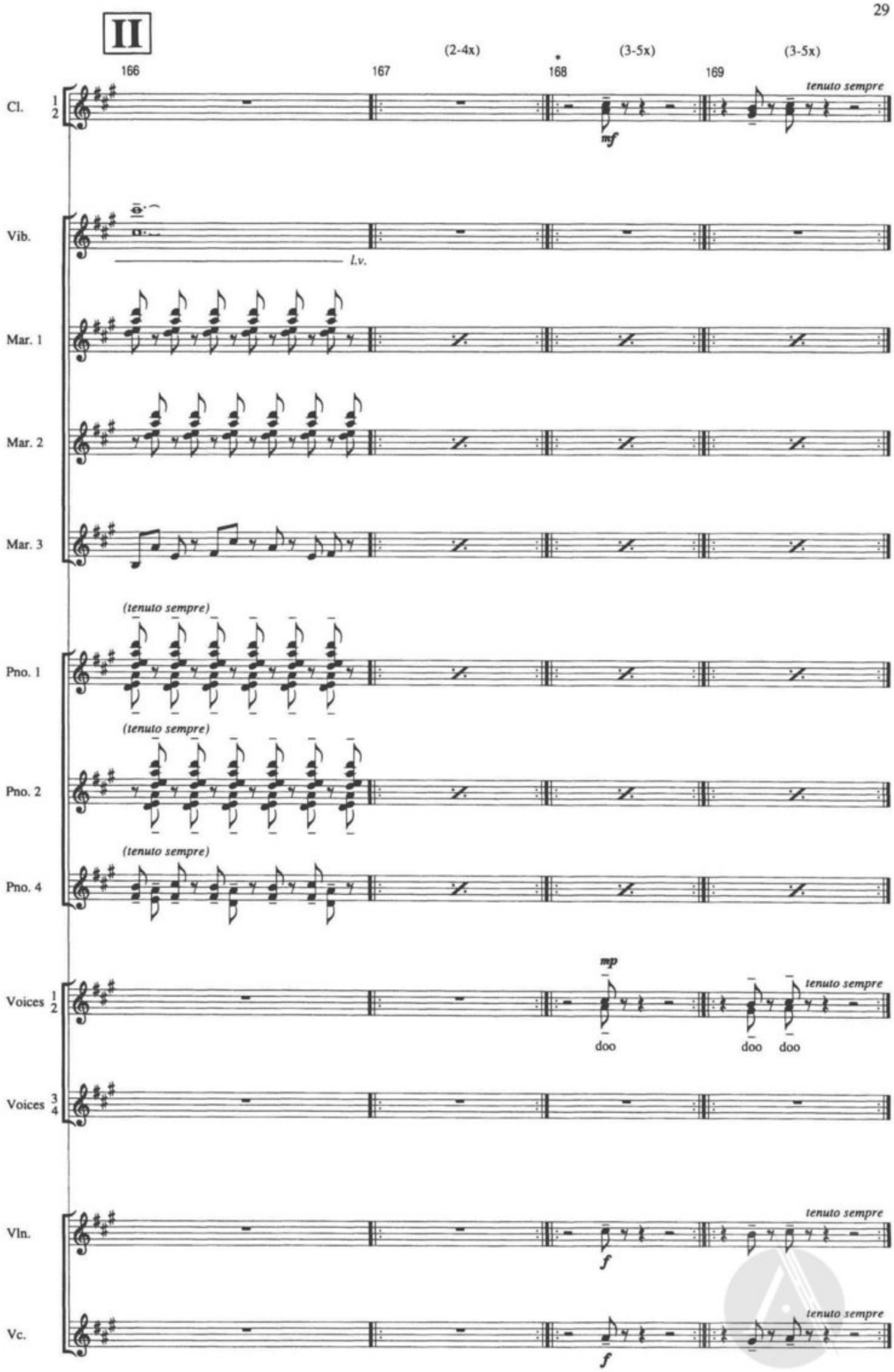

147
148
149
150
Cl. 1 2
cue begins
Vib.
cue
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
cue begins
Voices 3
cue begins
Vln.
cue begins
Vc.
cue begins


151
152
153
154
Cl. 1 2
last repeat
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
last repeat
Voices 3
last repeat
Vln.
last repeat
Vc.
last repeat

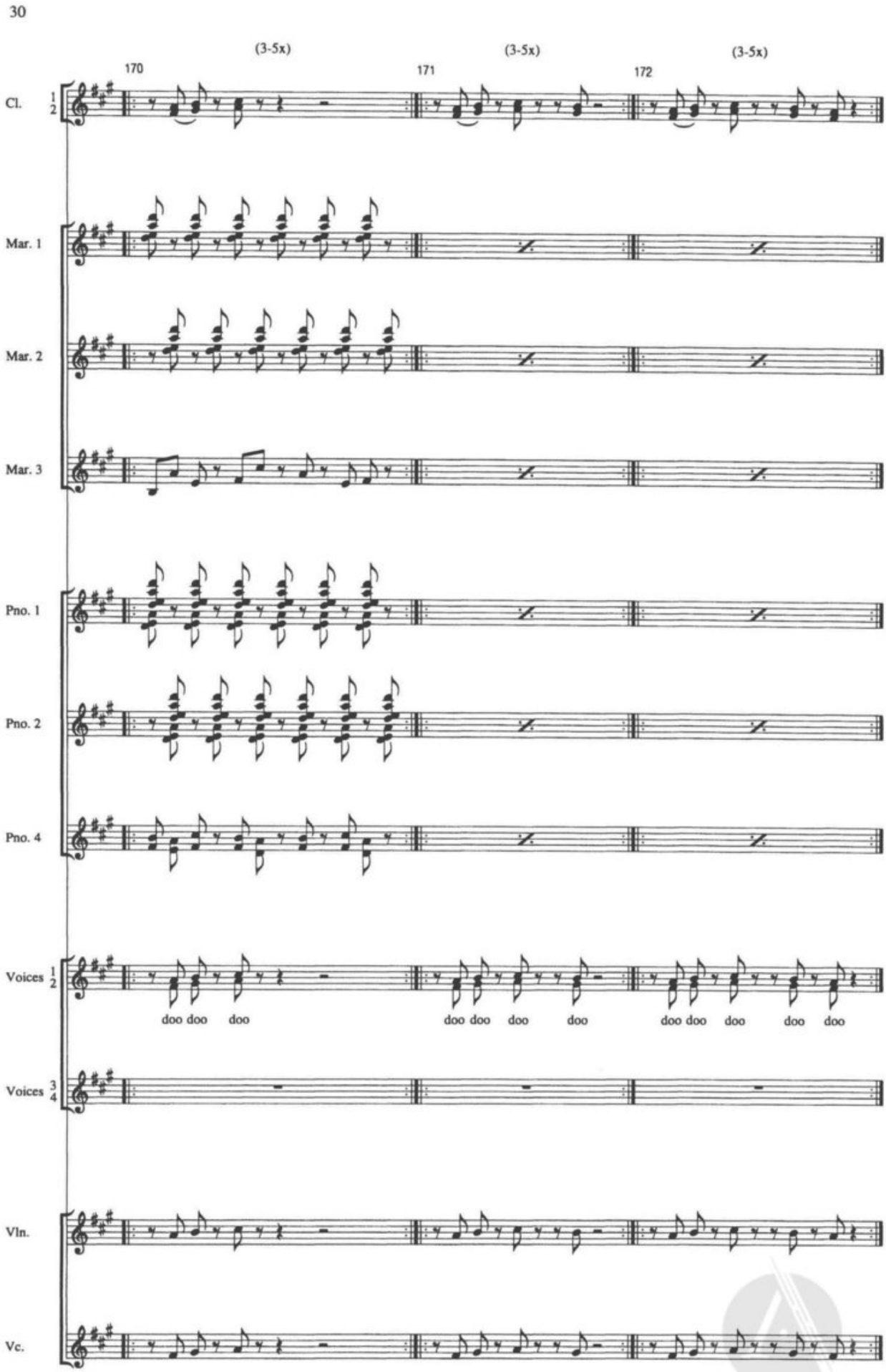

(2-4x)
155
156
157
repeat until cue
Cl.
1
2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
1
2
Voices 3
Vln.
Vc.


(4-8x)
158
159
160
161
cue begins
last repeat
Cl.
1
2
cue
Vib.
mf
Ped.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices
Voices 3
Vln.
Vc.
* fade out gradually through repeats


(2-4x)
162
163
164
165
Cl. 1 2
Vib.
cue
mf Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voices 3
Vln.
Vc.



* *From bars 168-175, clarinets initiate changes to next bar. When they move to next bar, voices, violin and cello follow immediately afterwards.*


30
170
(3-5x)
171
(3-5x)
172
(3-5x)
Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
doo doo doo
doo doo doo doo
doo doo doo doo doo
Voices 3 4
Vln.
Vc.

173 (3-5x) 174 (3-5x) 175 (3-5x)

Cl. 1 2

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 4

Voices 1 2

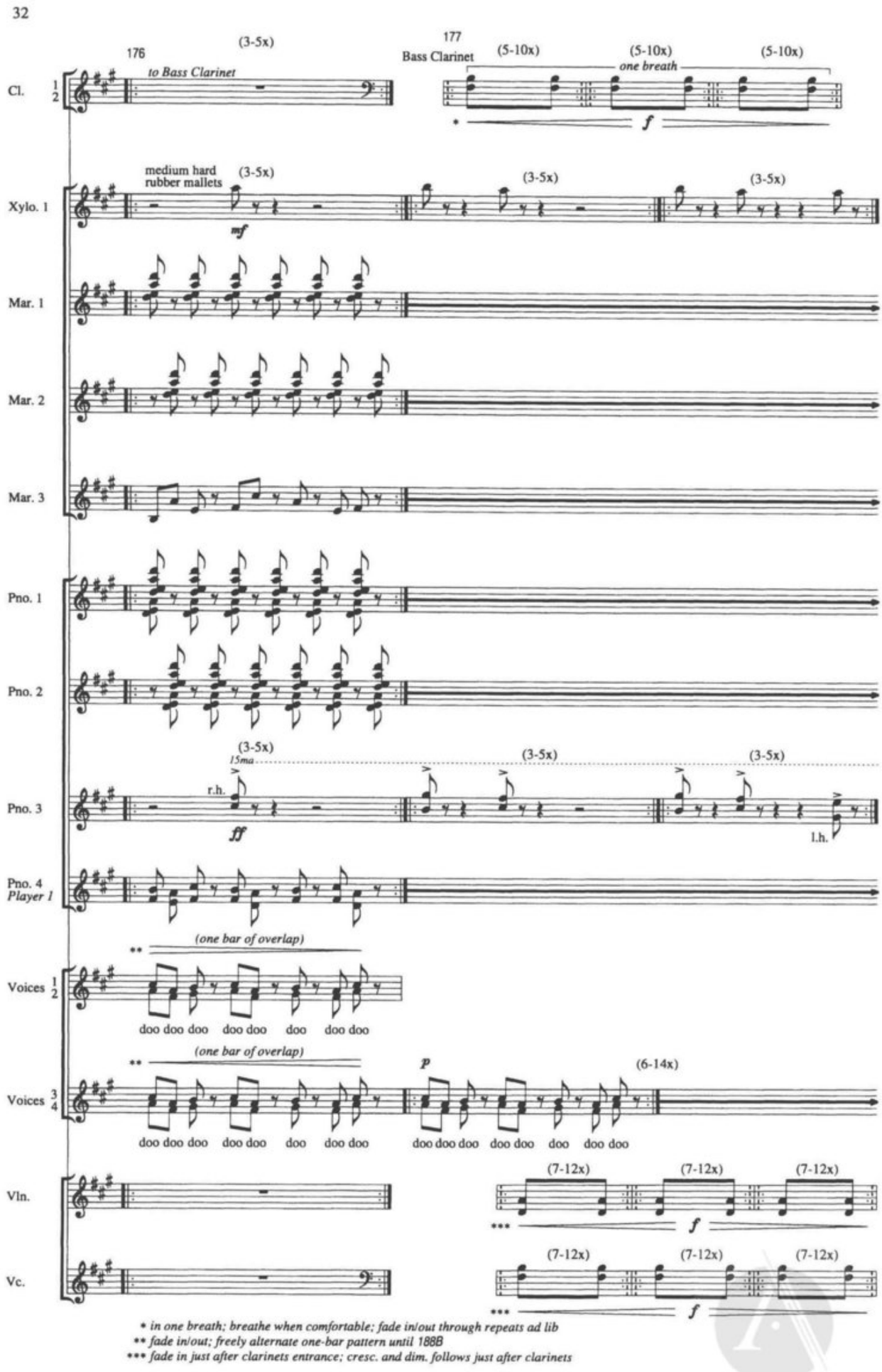
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Voices 3 4

Vln.

Vc.

* *fade out gradually through repeats*


32
176
(3-5x)
to Bass Clarinet
177
Bass Clarinet
(5-10x)
one breath
(5-10x)
(5-10x)
Cl. 1 2
medium hard rubber mallets
(3-5x)
mf
Xylo. 1
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
15ma
r.h.
ff
l.h.
Pno. 3
Pno. 4 Player 1
(one bar of overlap)
Voices 1 2
doo doo doo doo doo doo doo doo
Voices 3 4
p
(6-14x)
Vln.
(7-12x)
Vc.
* in one breath; breathe when comfortable; fade in/out through repeats ad lib
** fade in/out; freely alternate one-bar pattern until 188B
*** fade in just after clarinets entrance; cresc. and dim. follows just after clarinets

178 179

Cl. 1 2 — (5-10x) (5-10x) (5-10x) *simile (one breath)* — *f* — (5-10x) (5-10x) (5-10x) — *f*

Xylo. 1 — (3-5x) (3-5x) (3-5x)

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3 — *15ma* — (3-5x) (3-5x) (3-5x)

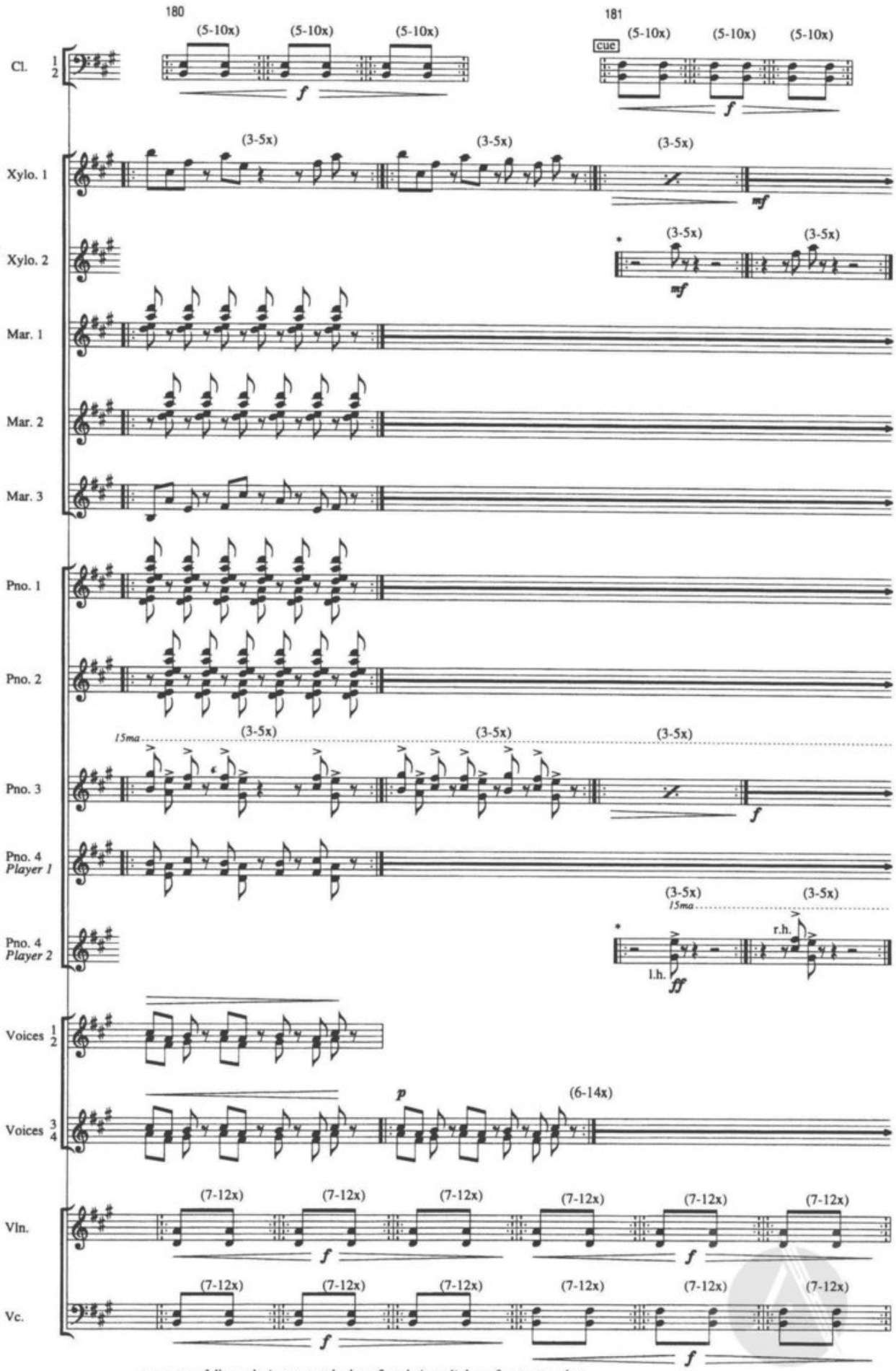
Pno. 4 *Player 1*

Voices 1 2 — *simile* *(one bar of overlap)* — doo doo doo doo doo doo doo doo — *p* — doo doo doo doo doo doo doo doo *(sim.)* — (6-14x)

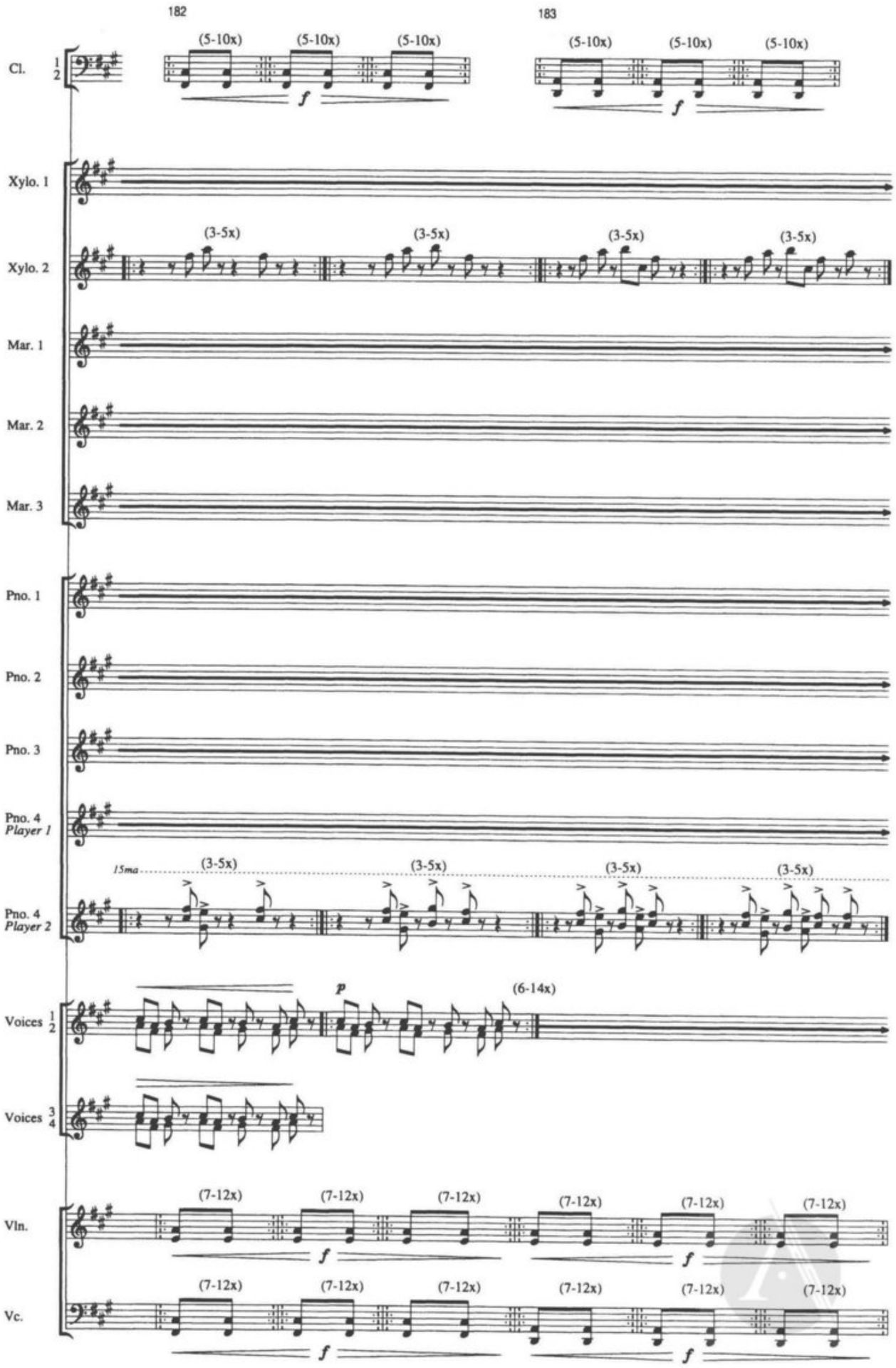
Voices 3 4 — *simile* *(one bar of overlap)* — doo doo doo doo doo doo doo doo *(sim.)*

Vln. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *simile* — *f* — *f*

Vc. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *simile* — *f* — *f*



* entrance follows clarinet cue; xylophone 2 and piano 4/player 2 enter together


182
183
Cl. 1 2
(5-10x)
f
Xylo. 1
Xylo. 2
(3-5x)
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4 Player 1
Pno. 4 Player 2
15ma
Voices 1 2
p
(6-14x)
Voices 3 4
Vln.
(7-12x)
Vc.

184 185A

Cl. 1 2 — (5-10x) (5-10x) (5-10x) — *f* — (5-10x) (5-10x) (5-10x) — *f*

Xylo. 1

Xylo. 2 — (3-5x) (3-5x) (3-5x) — *mf*

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

15ma

Pno. 3

Pno. 4 *Player 1*

15ma — (3-5x) (3-5x) (3-5x) — *f*

Pno. 4 *Player 2*

Voices 1 2

Voices 3 4 — *p* — (6-14x)

Vln. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *f* — *f*

Vc. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *f* — *f*

185B

186A

Cl. 1 2

(5-10x) (5-10x) (5-10x) (5-10x) (5-10x) (5-10x)

cue

f *f*

Xylo. 1

(7-12x) (7-12x) (7-12x)

f

Xylo. 2

(7-12x) (7-12x) (7-12x)

f

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3

Pno. 4 *Player 1*

Pno. 4 *Player 2*

Voices 1 2

p (6-14x)

Voices 3 4

Vln.

(7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x)

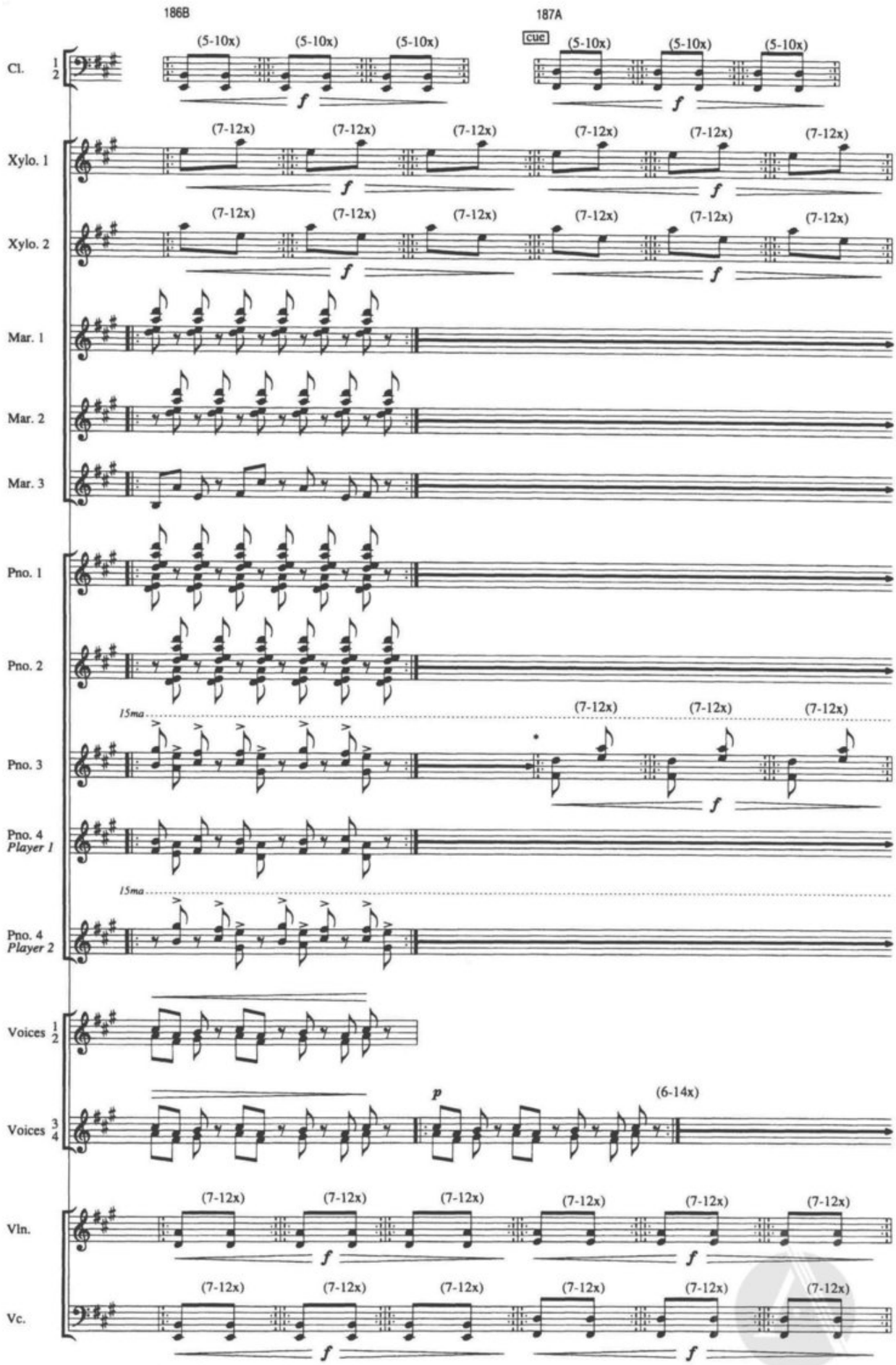
f *f*

Vc.

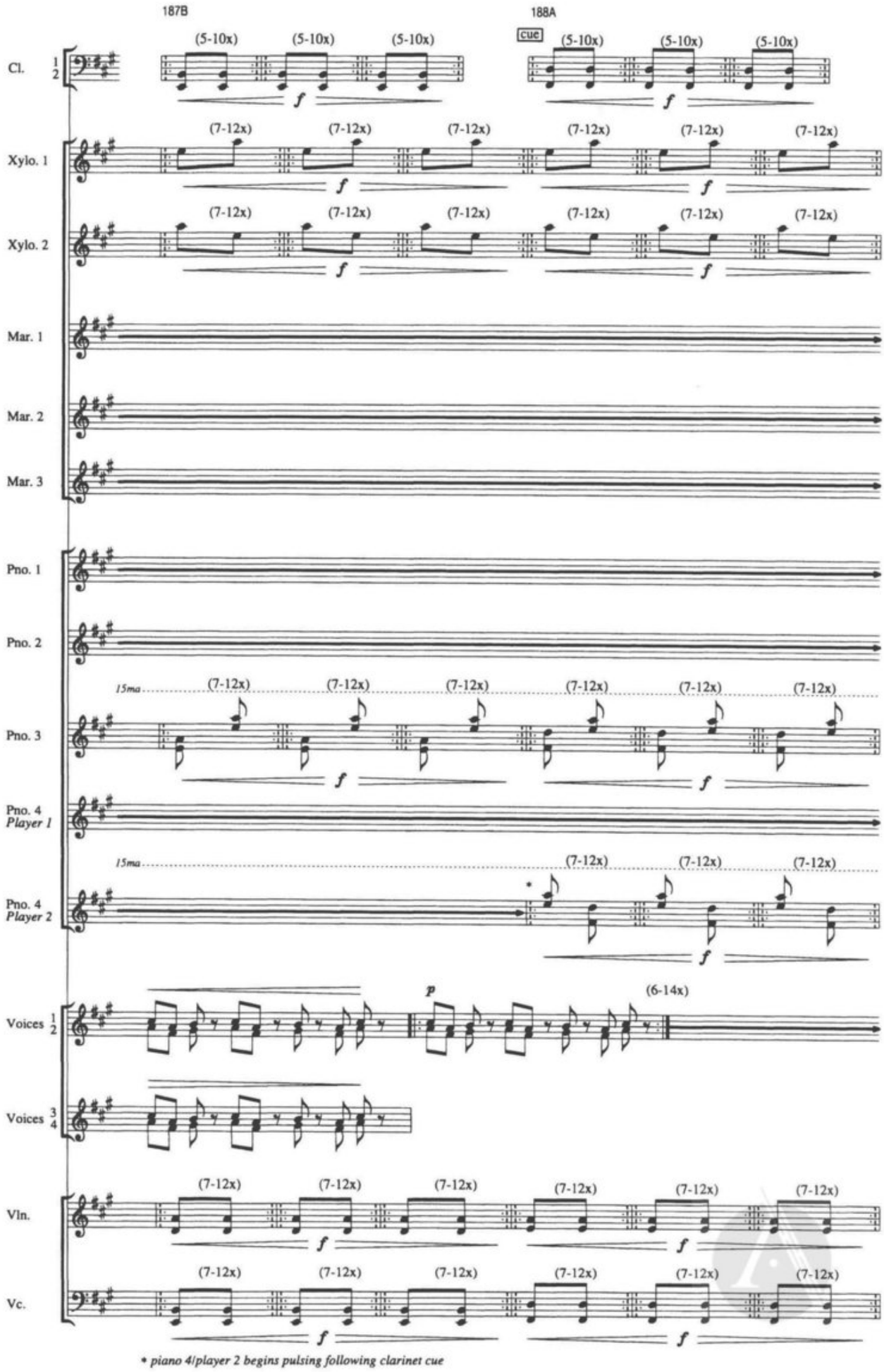
(7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x)

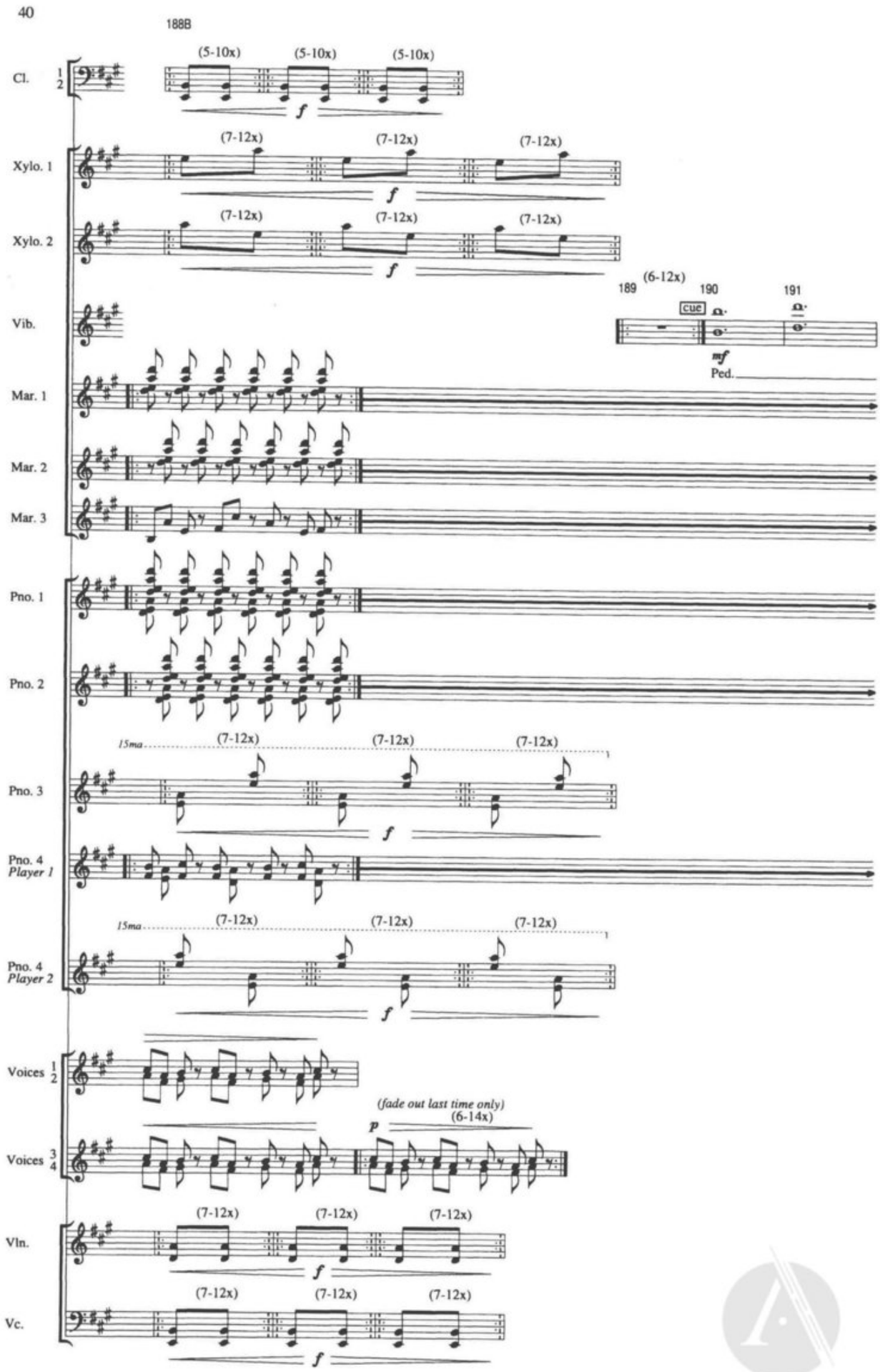
f *f*

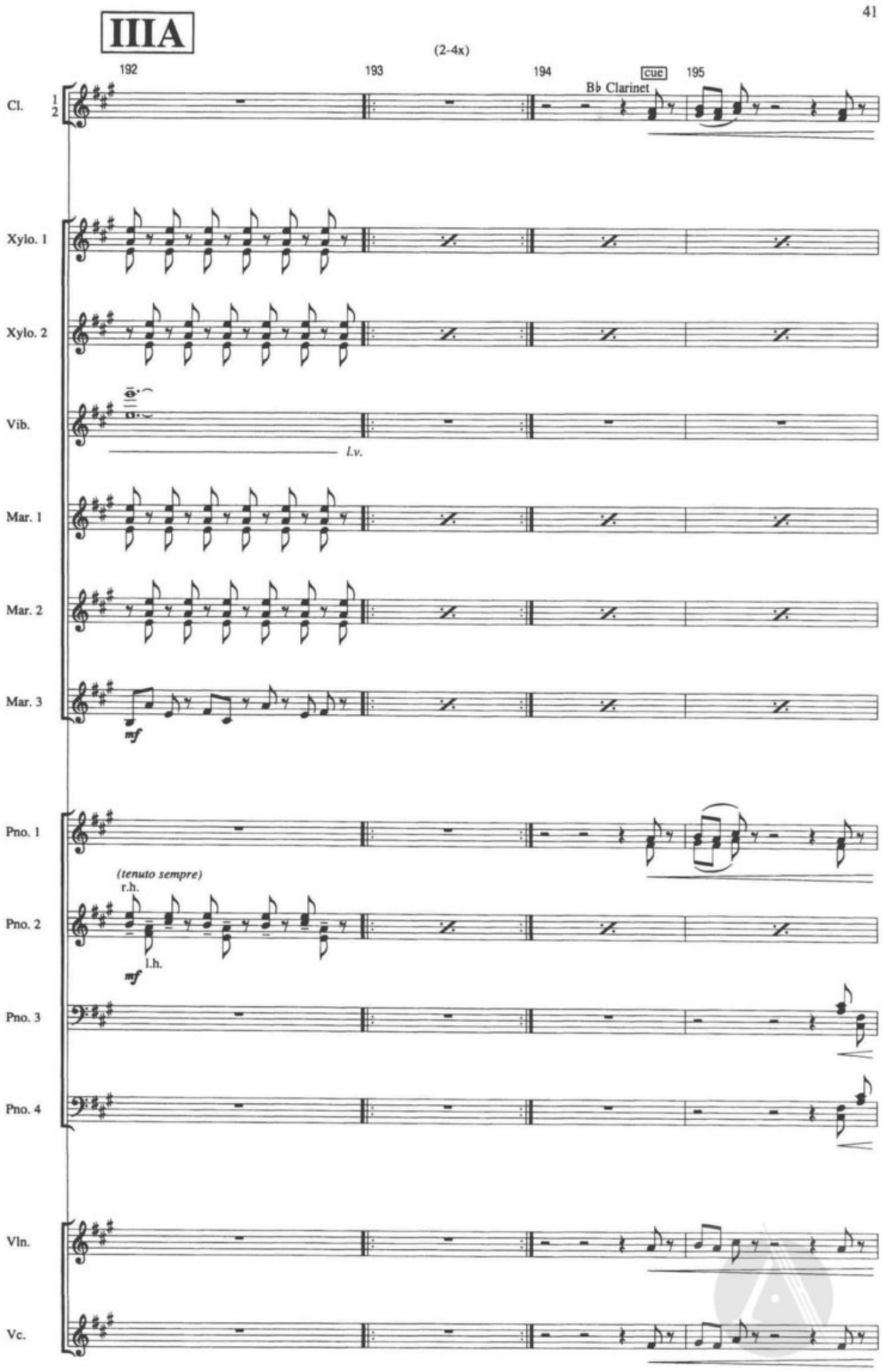
* *xylophone 1/2 begin pulsing following clarinet cue*

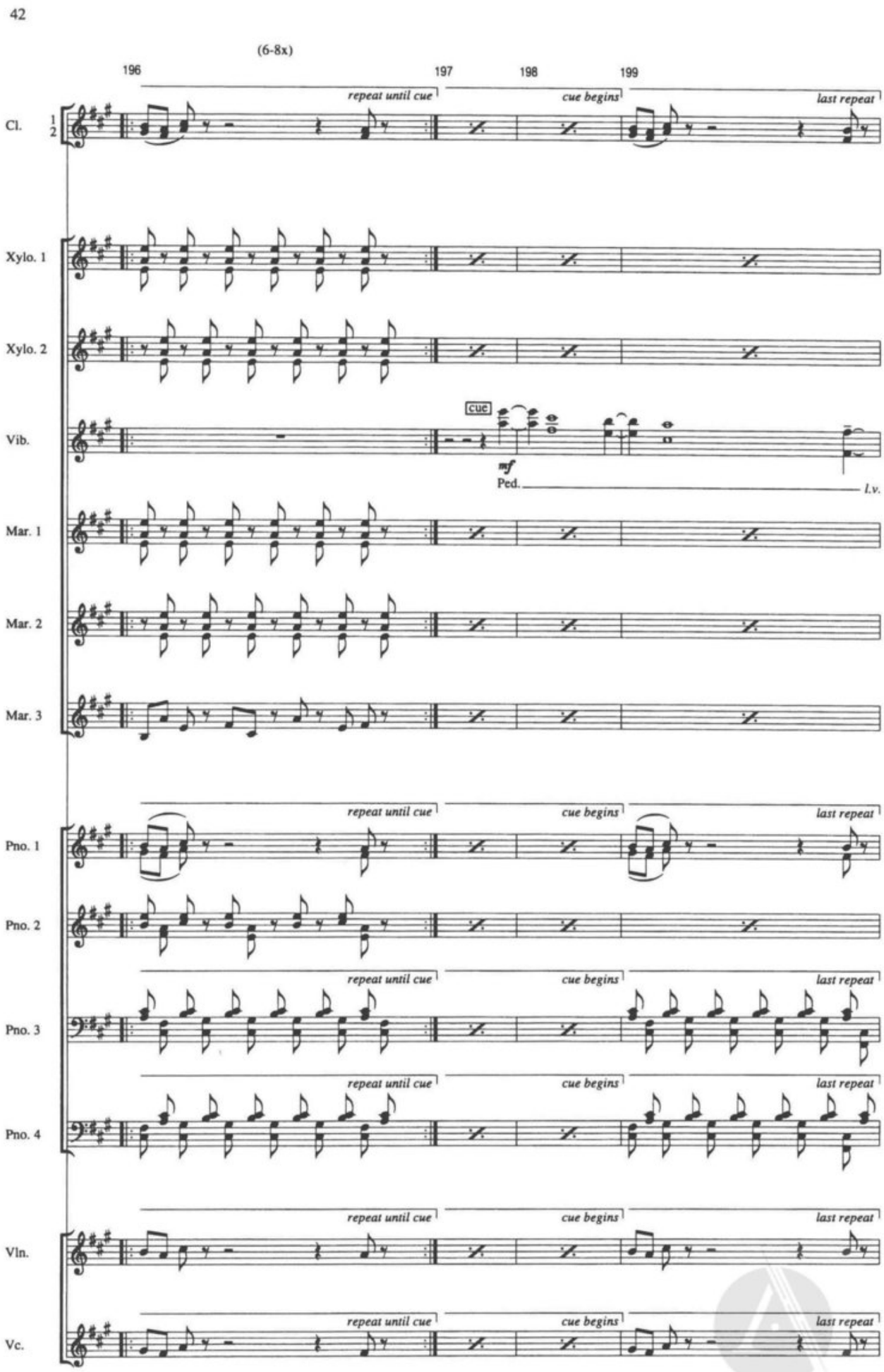


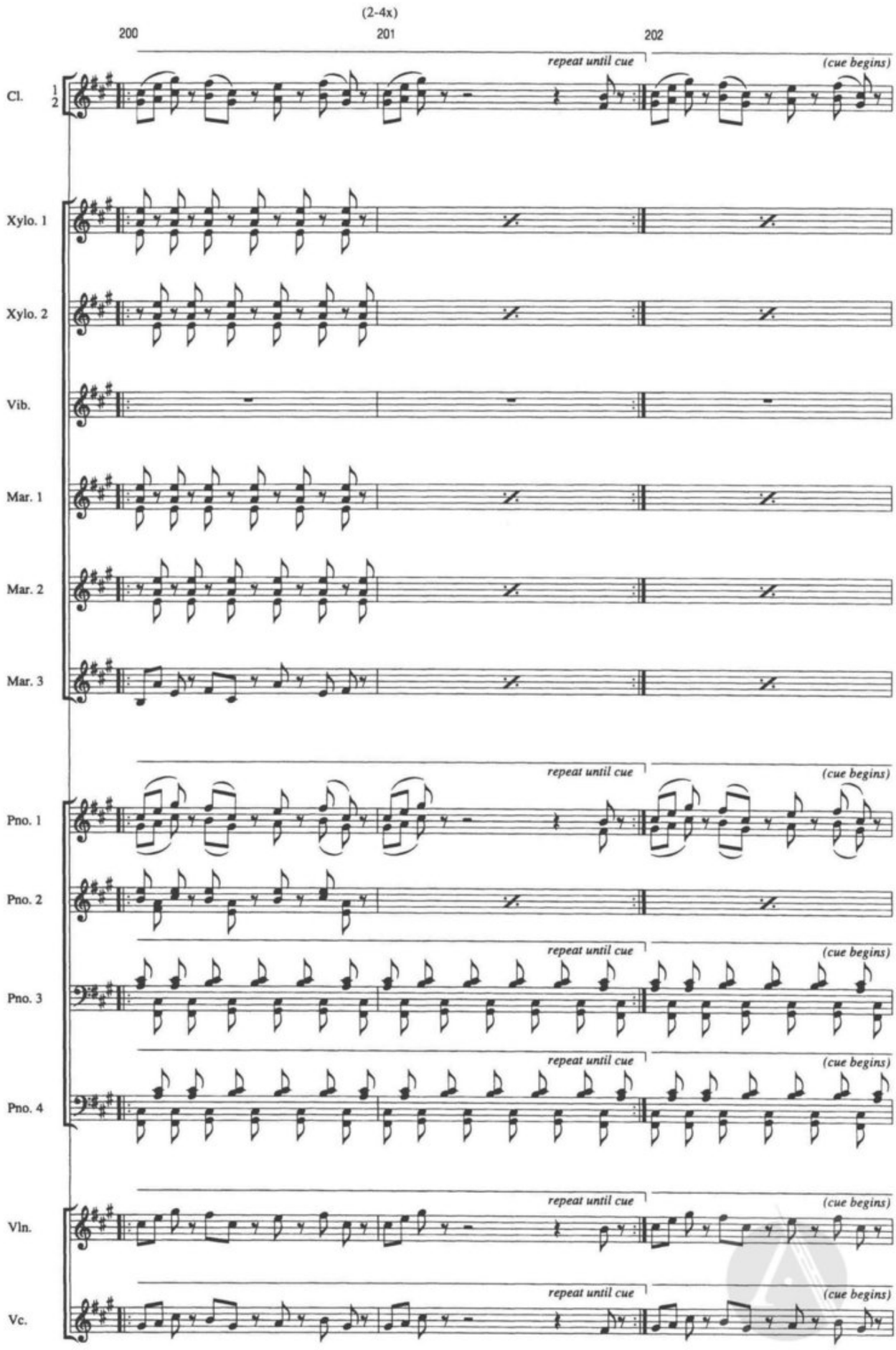
* piano 3 begins pulsing following clarinet cue

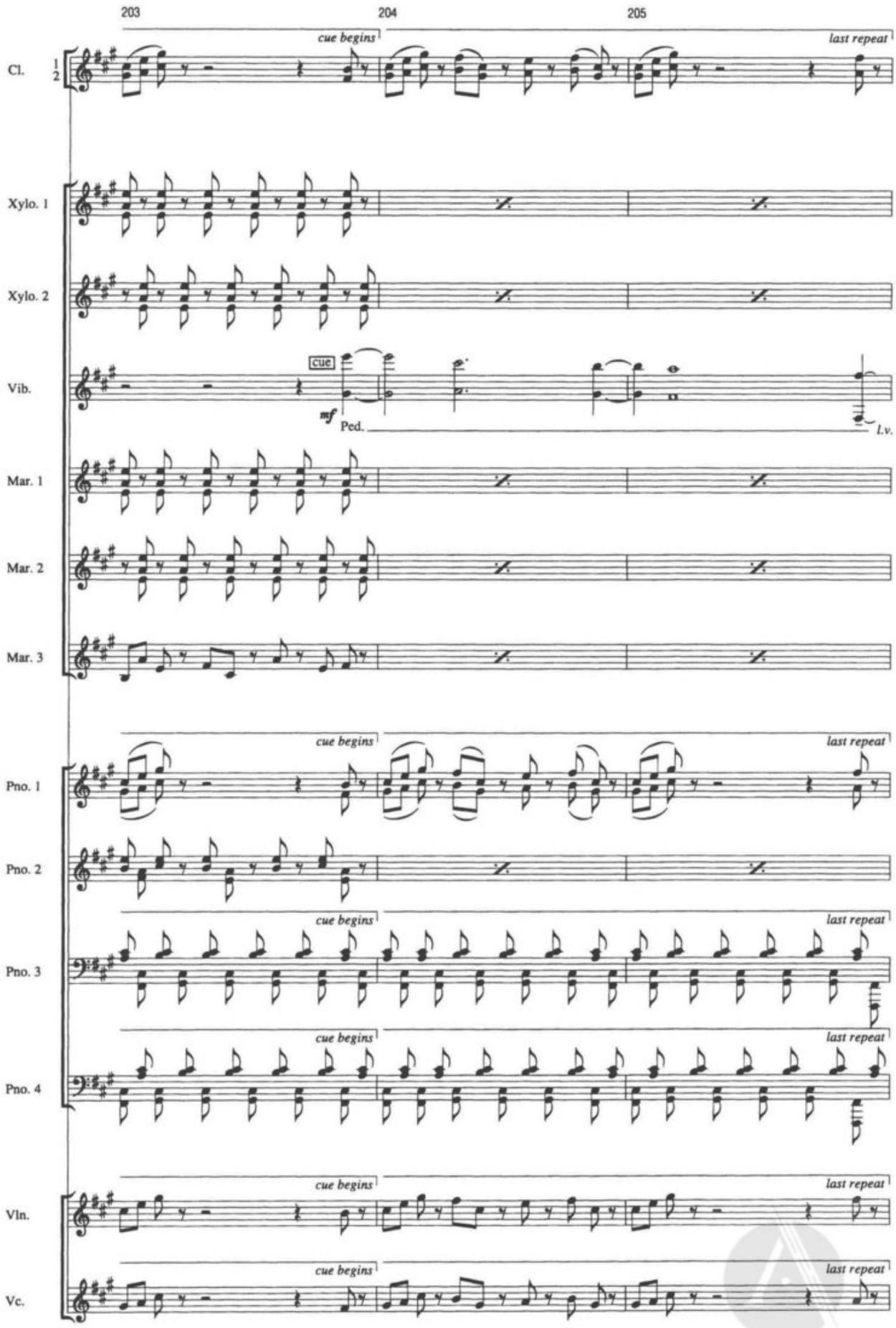

187B
188A
cue
Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4 Player 1
Pno. 4 Player 2
Voices 1 2
Voices 3 4
Vln.
Vc.
(5-10x)
(7-12x)
(6-14x)
15ma
f
p
* piano 4/player 2 begins pulsing following clarinet cue

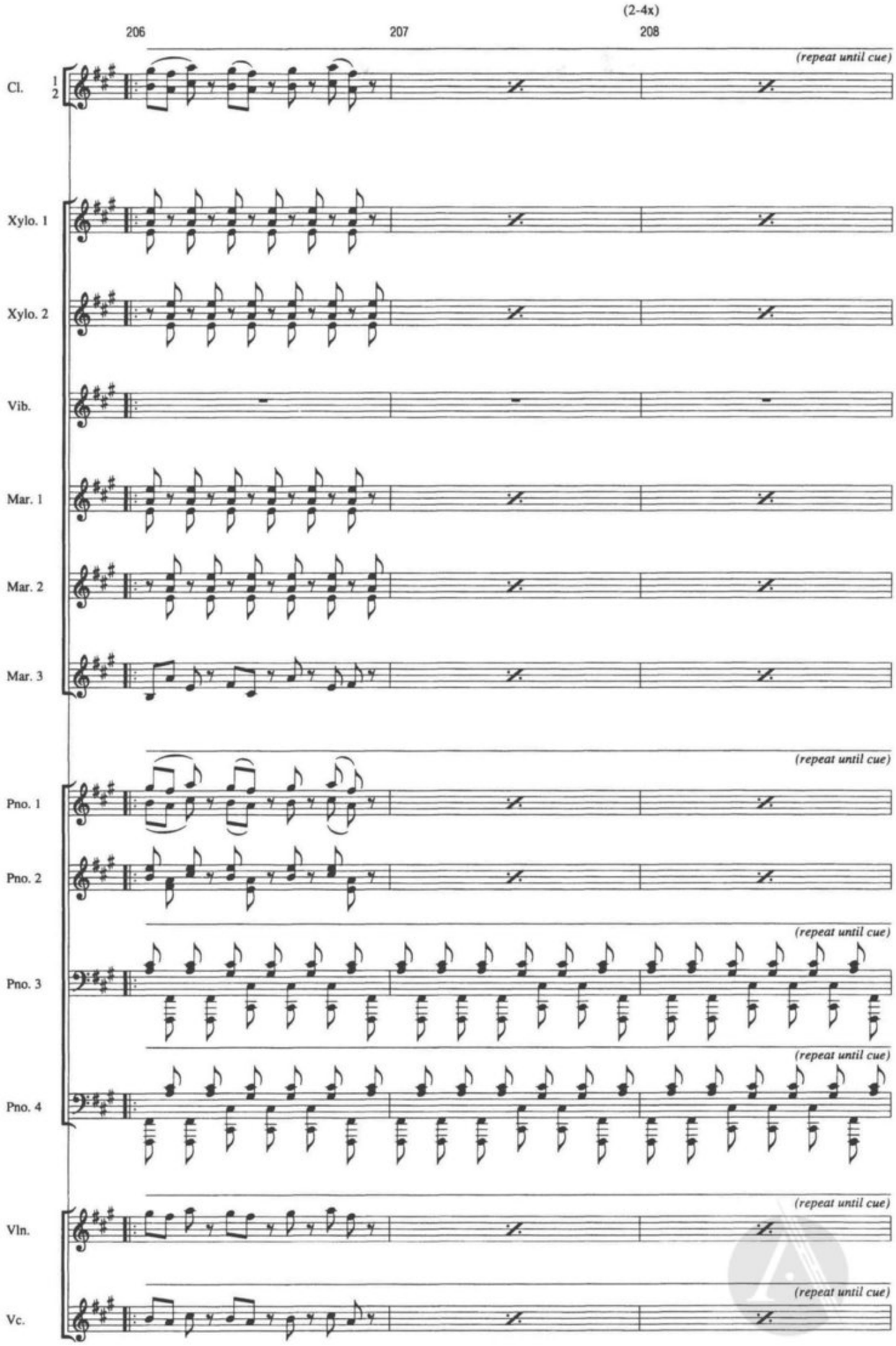

40
188B
Cl. 1 2
(5-10x)
(5-10x)
(5-10x)
f
Xylo. 1
(7-12x)
(7-12x)
(7-12x)
f
Xylo. 2
(7-12x)
(7-12x)
(7-12x)
f
189
(6-12x)
190
191
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
15ma
(7-12x)
(7-12x)
(7-12x)
Pno. 3
f
Pno. 4
Player 1
15ma
(7-12x)
(7-12x)
(7-12x)
Pno. 4
Player 2
f
Voices 1 2
(fade out last time only)
(6-14x)
p
Voices 3 4
Vln.
(7-12x)
(7-12x)
(7-12x)
f
Vc.
(7-12x)
(7-12x)
(7-12x)
f

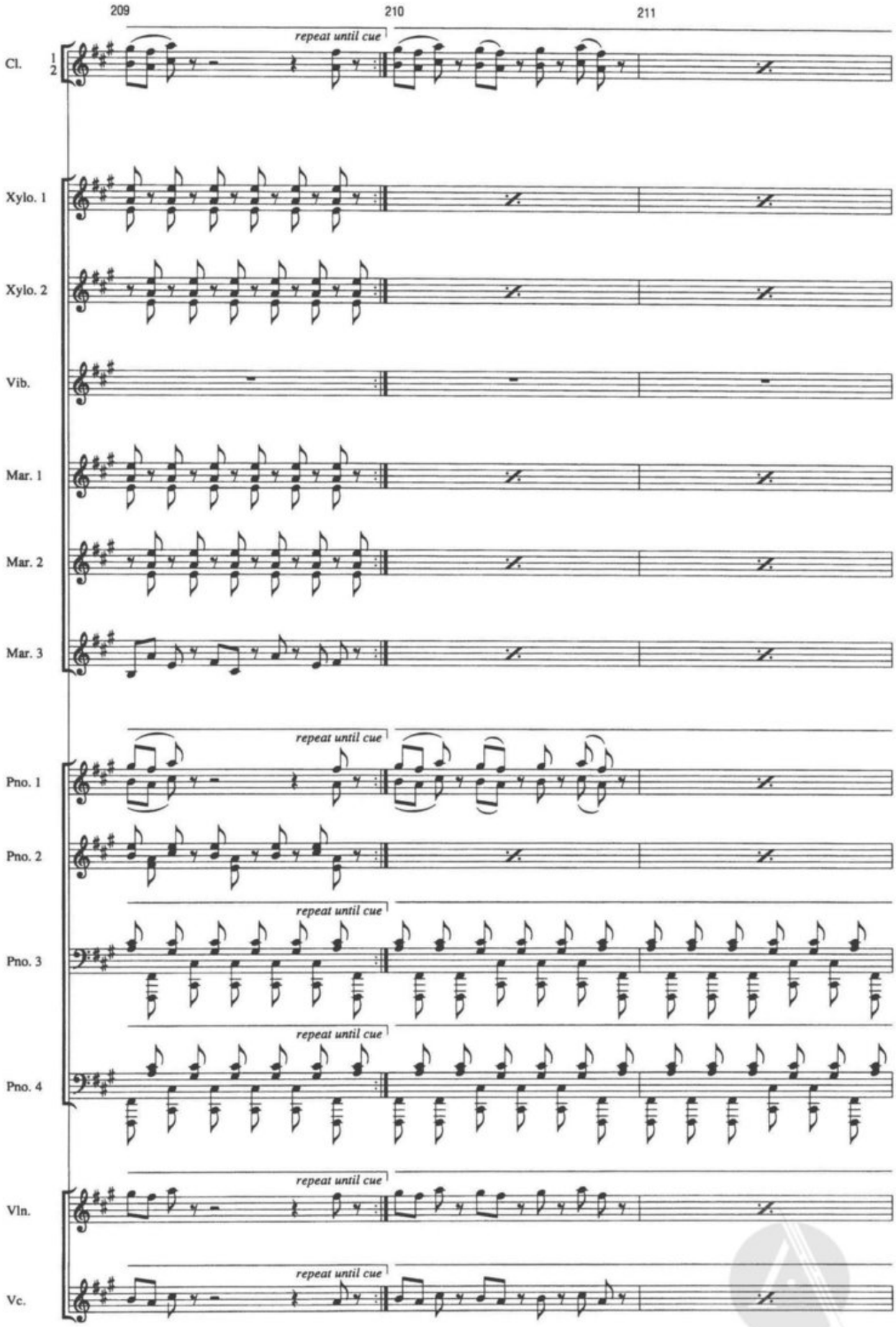

41
IIIA
(2-4x)
192
193
194
cue
195
B♭ Clarinet
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
mf
Pno. 1
(tenuto sempre)
r.h.
Pno. 2
l.h.
mf
Pno. 3
Pno. 4
Vln.
Vc.

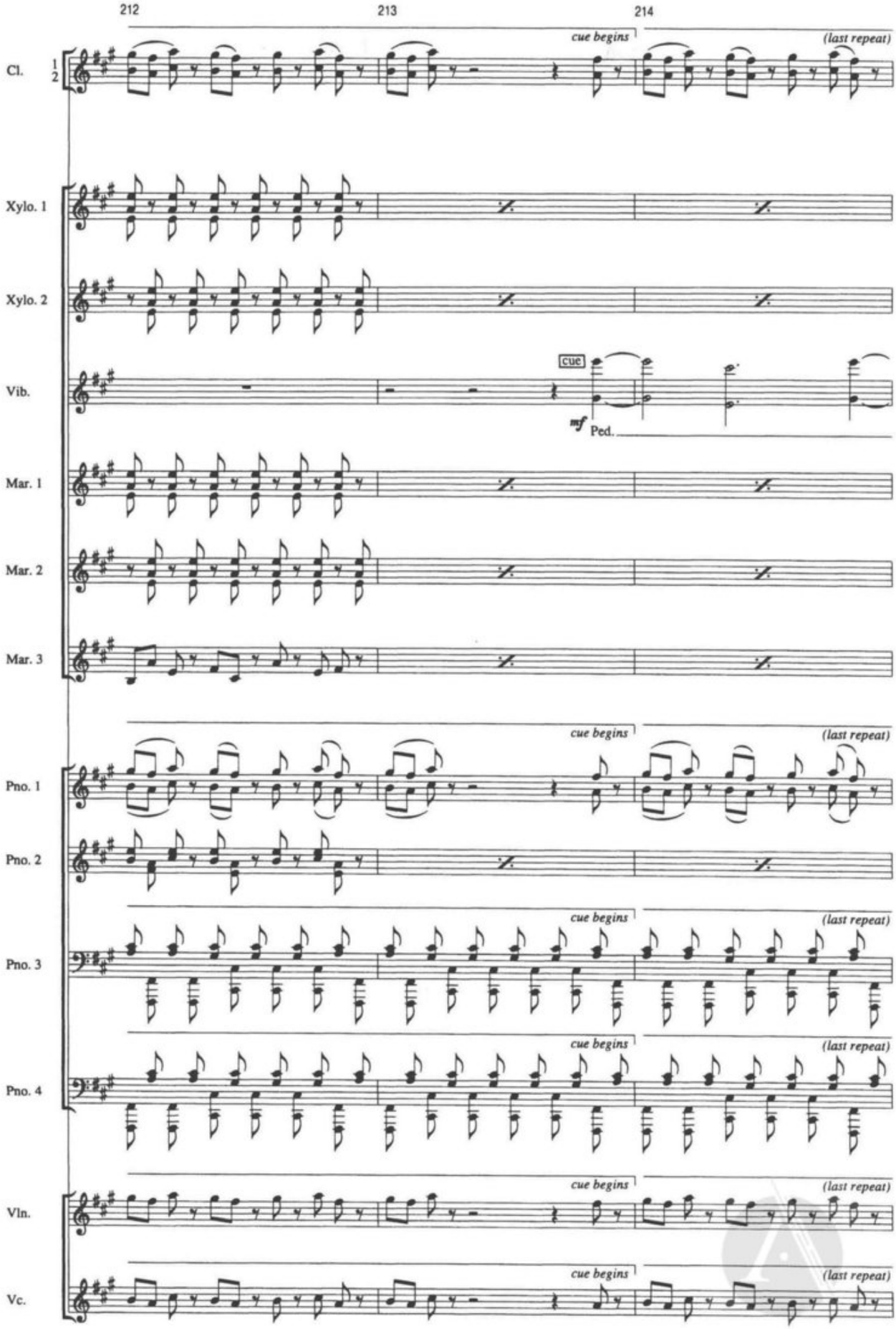

42
(6-8x)
196
197
198
199
repeat until cue
cue begins
last repeat
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

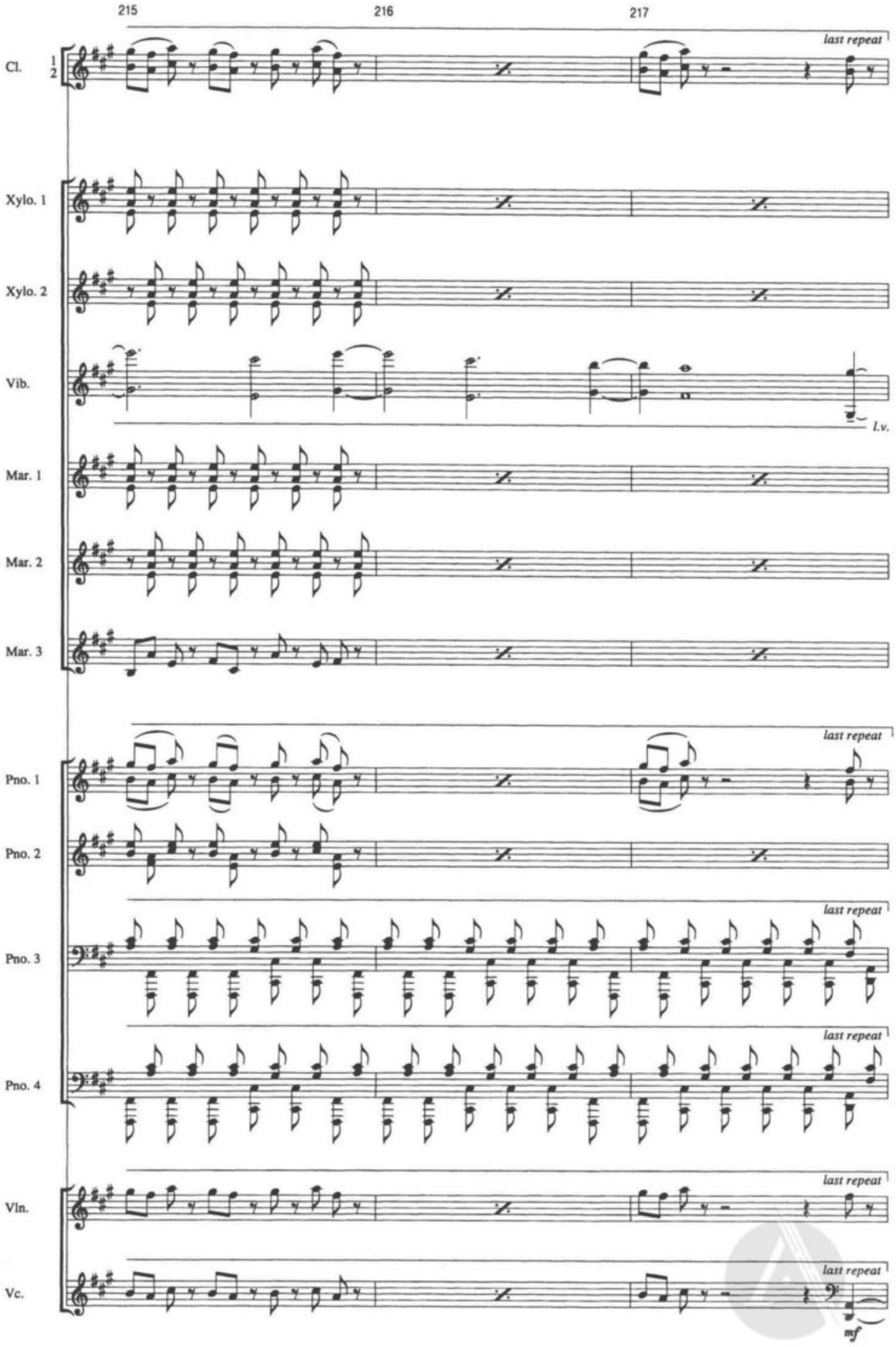

(2-4x)
200
201
202
repeat until cue
(cue begins)
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

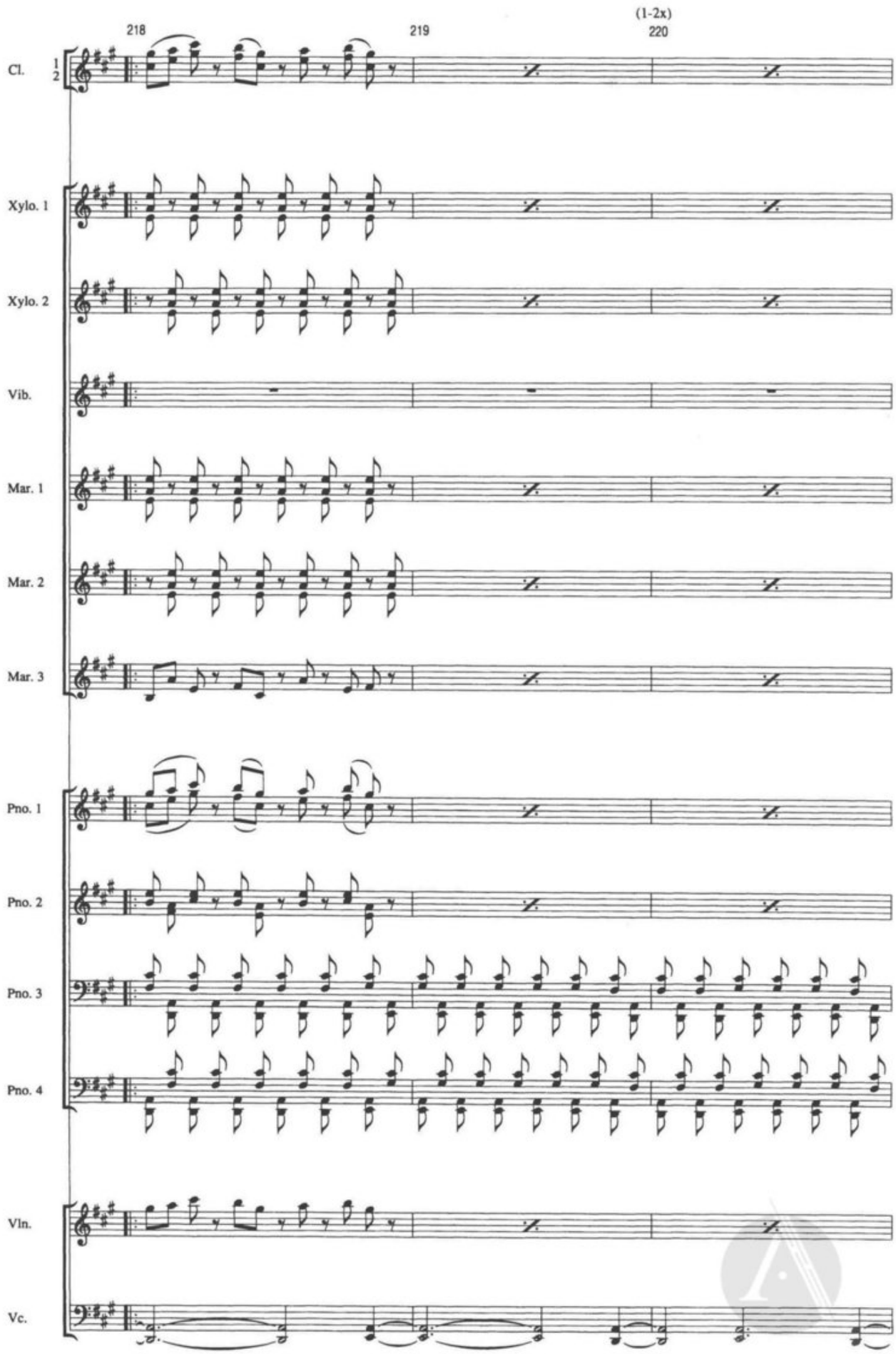

203
204
205
cue begins
last repeat
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

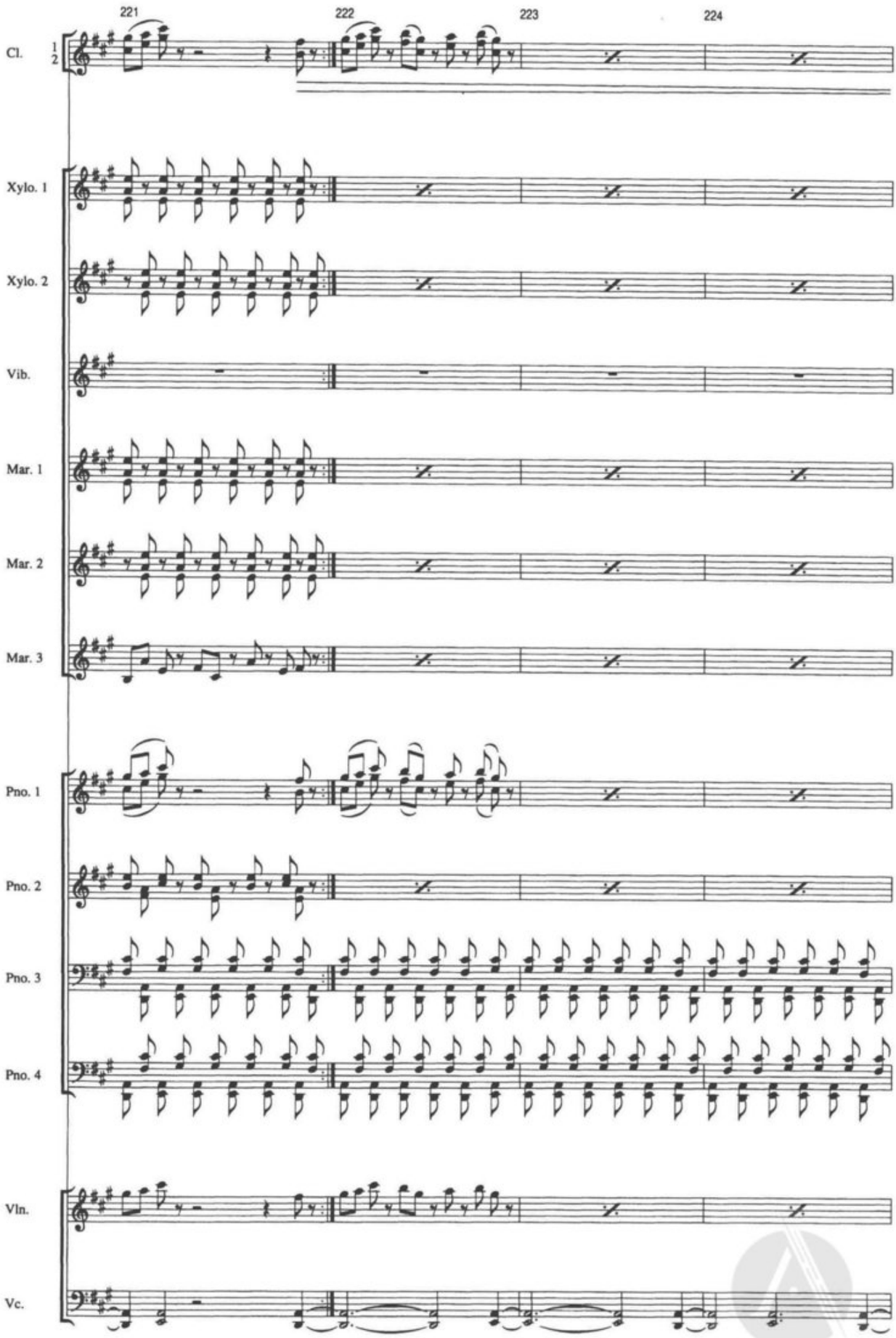

(2-4x)
206
207
208
(repeat until cue)
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
(repeat until cue)
Pno. 1
Pno. 2
(repeat until cue)
Pno. 3
(repeat until cue)
Pno. 4
(repeat until cue)
Vln.
(repeat until cue)
Vc.

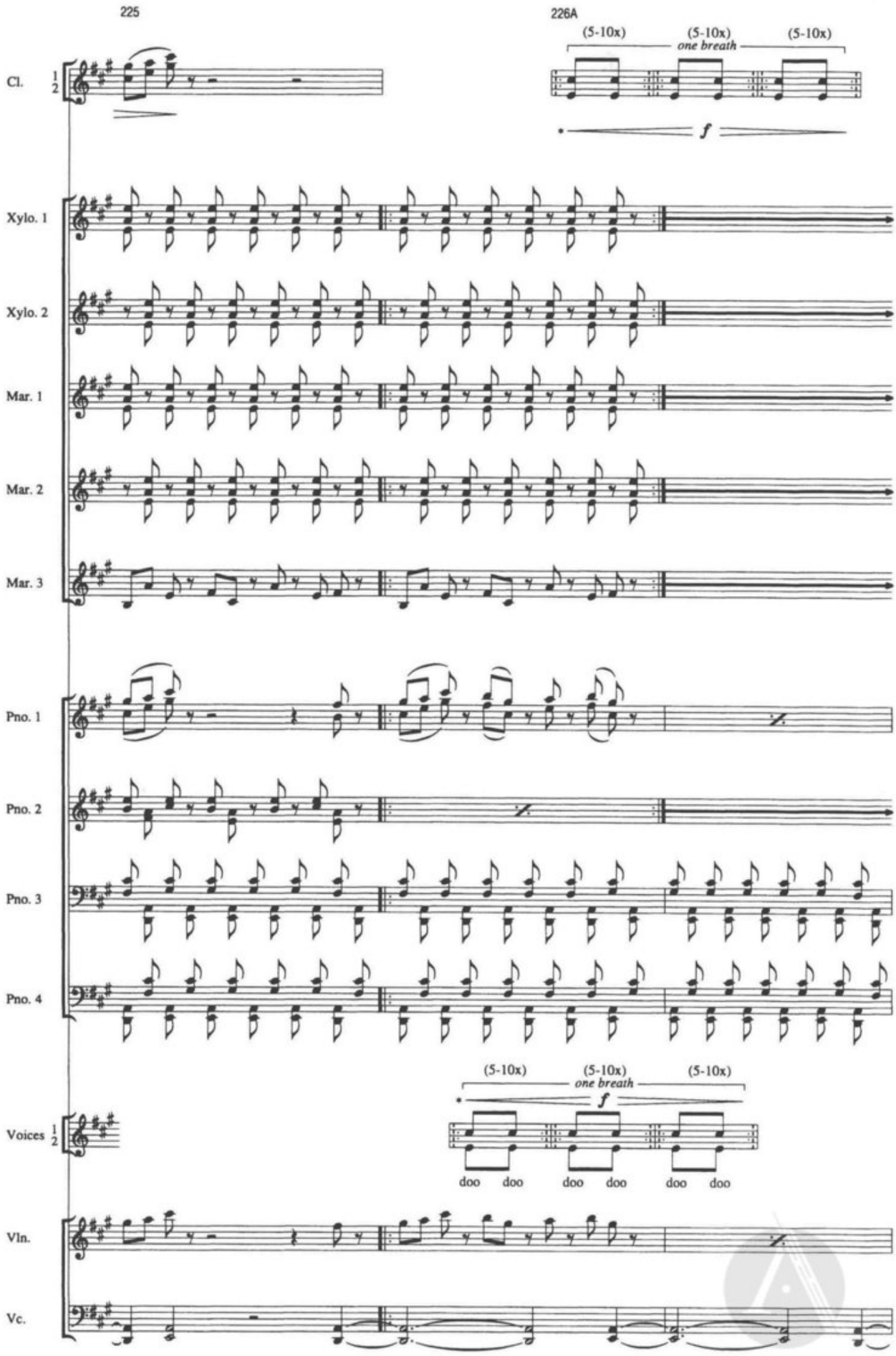

209
210
211
repeat until cue
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.


212
213
214
Cl.
1
2
cue begins
(last repeat)
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

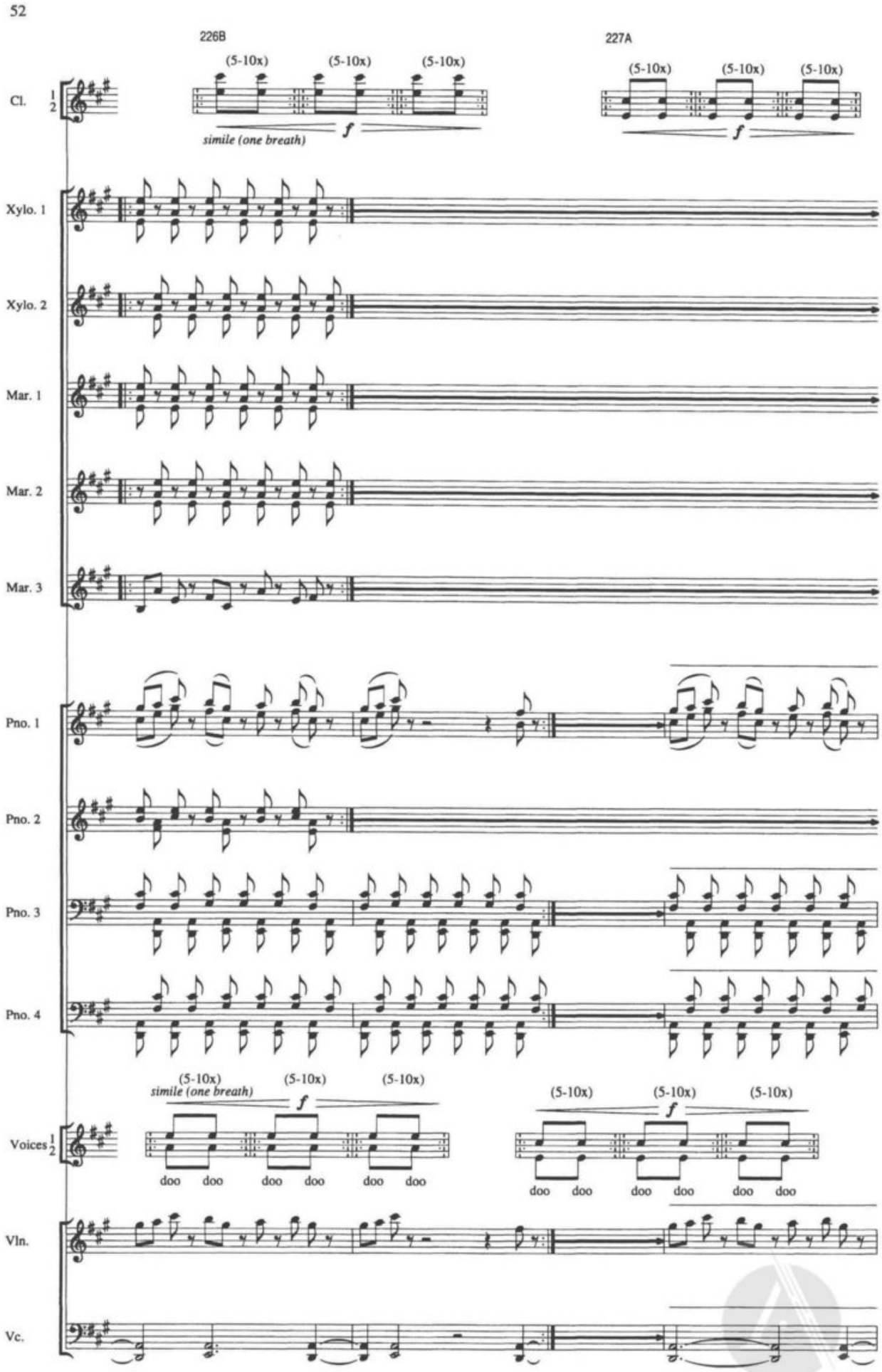

215
216
217
Cl.
1
2
last repeat
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.
mf


218
219
(1-2x)
220
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.


221
222
223
224
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.



* *in one breath; breathe when comfortable; fade in/out through repeats ad lib; clarinets follow voices*


52
226B
227A
(5-10x)
simile (one breath)
f
Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
doo
Vln.
Vc.

227B

228

(5-10x) (5-10x) (5-10x)

f

Cl. 1 2

Xylo. 1

Xylo. 2

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3

Pno. 4

(5-10x) (5-10x) (5-10x)

f

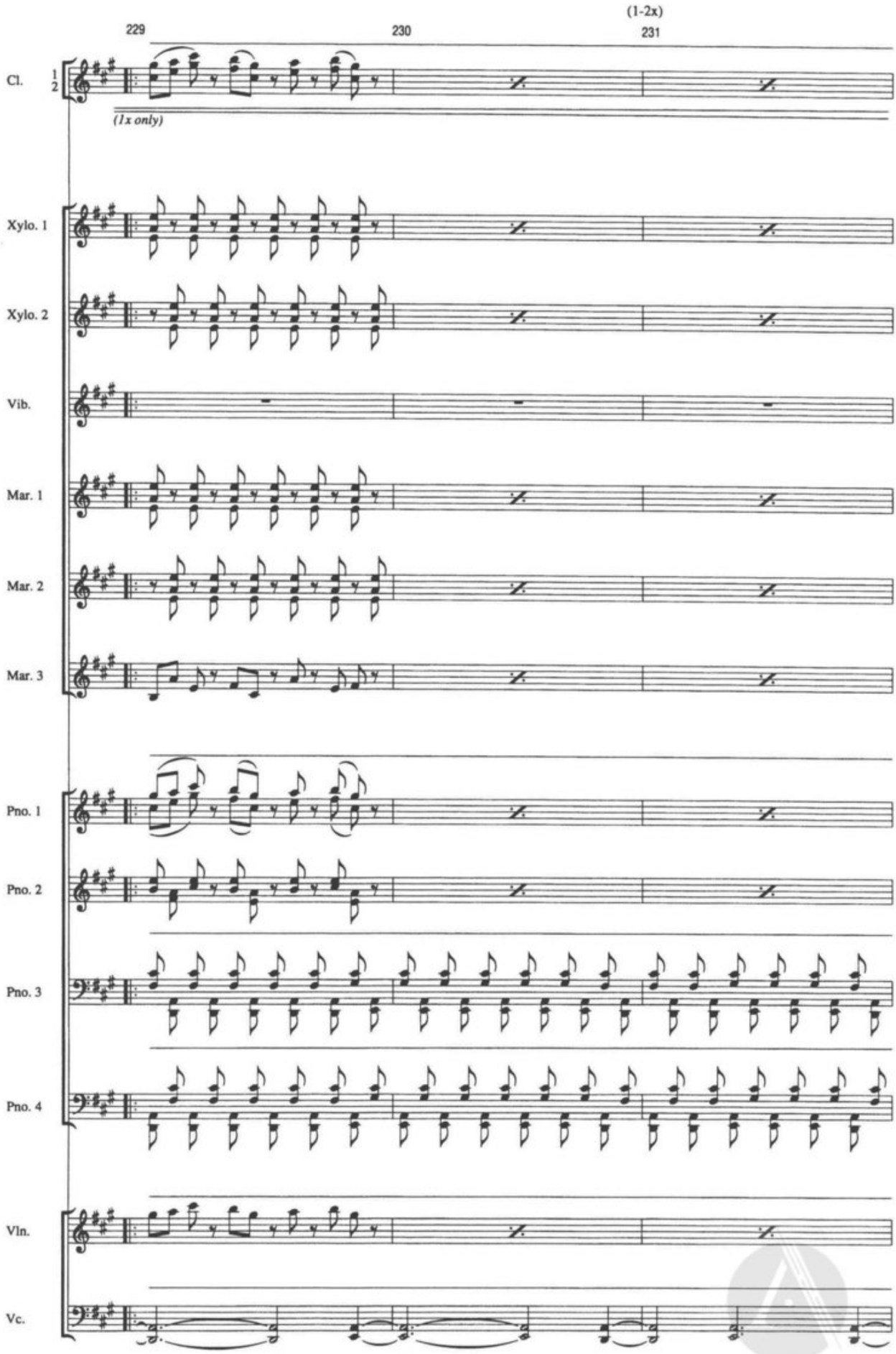
Voices 1 2

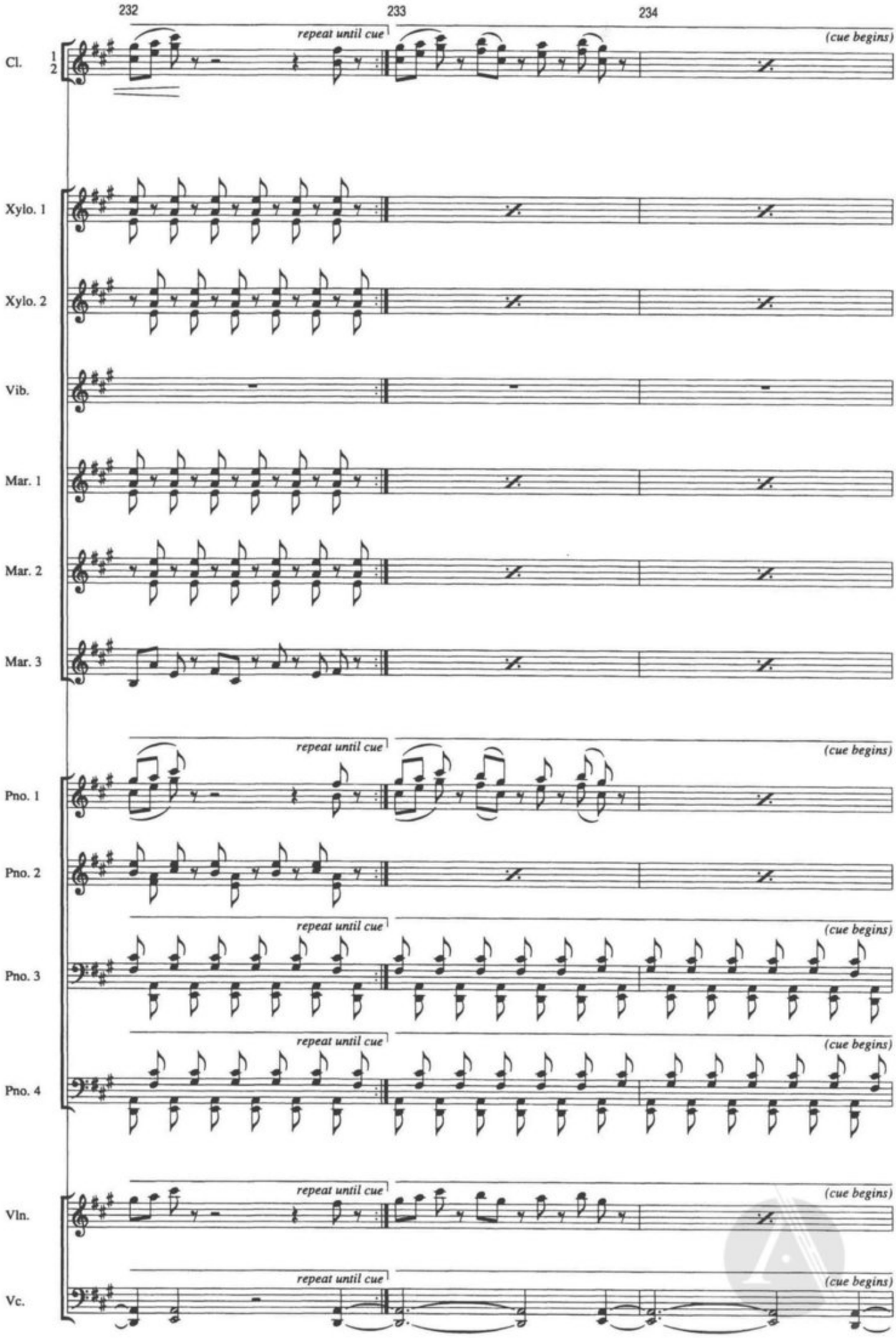
doo doo doo doo doo doo

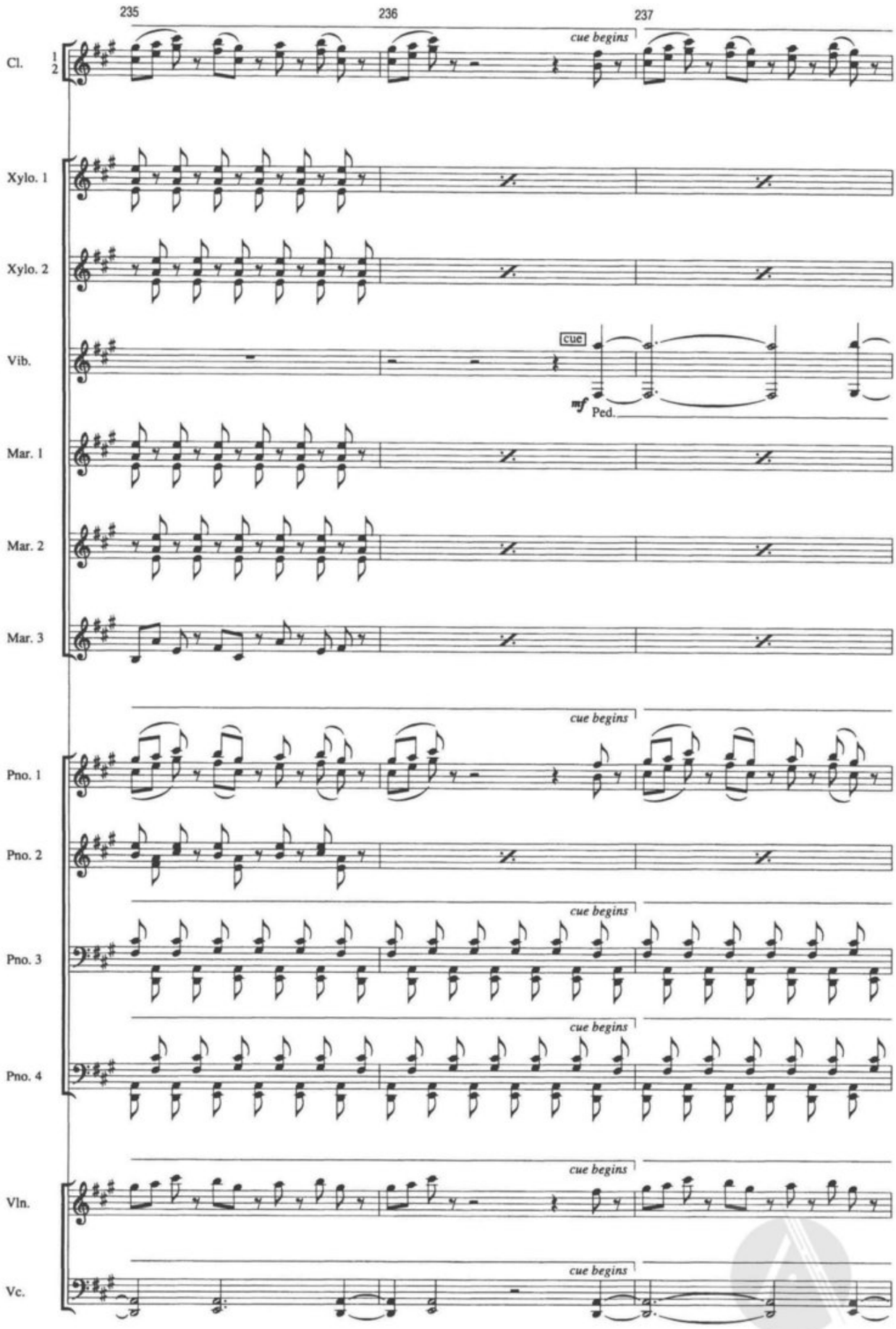
Vln.

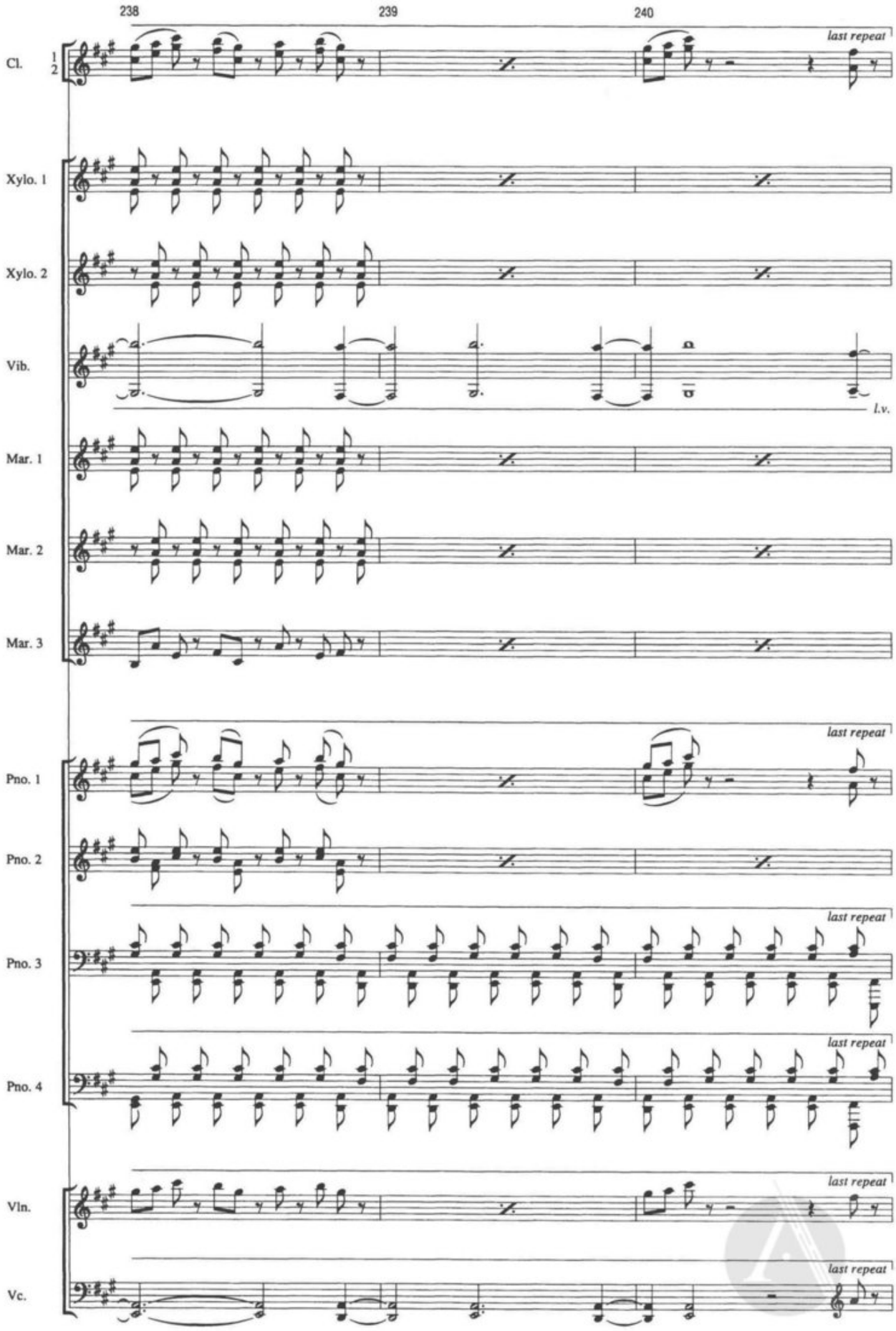
Vc.

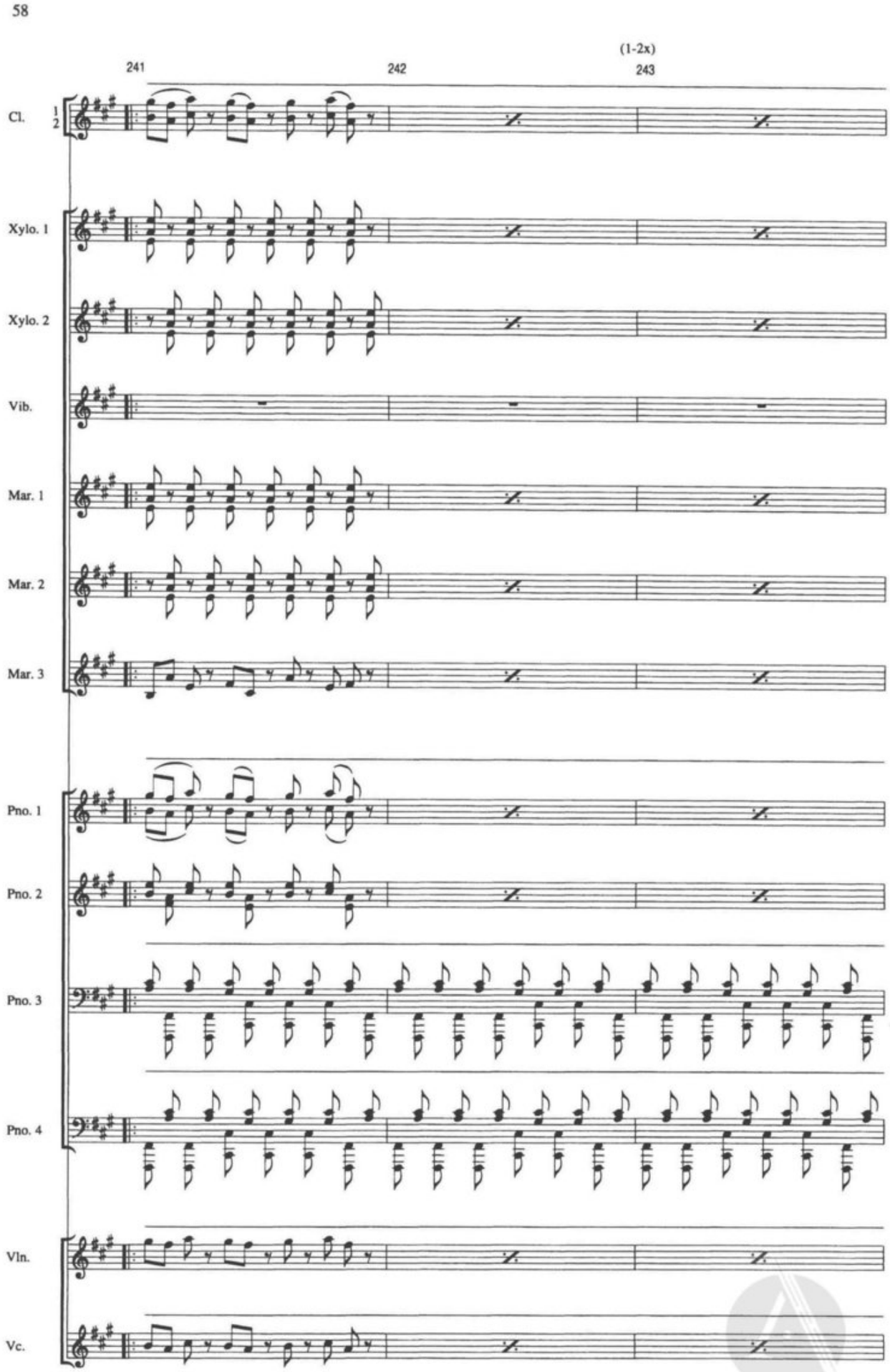
* *with piano 1; fade in gradually*

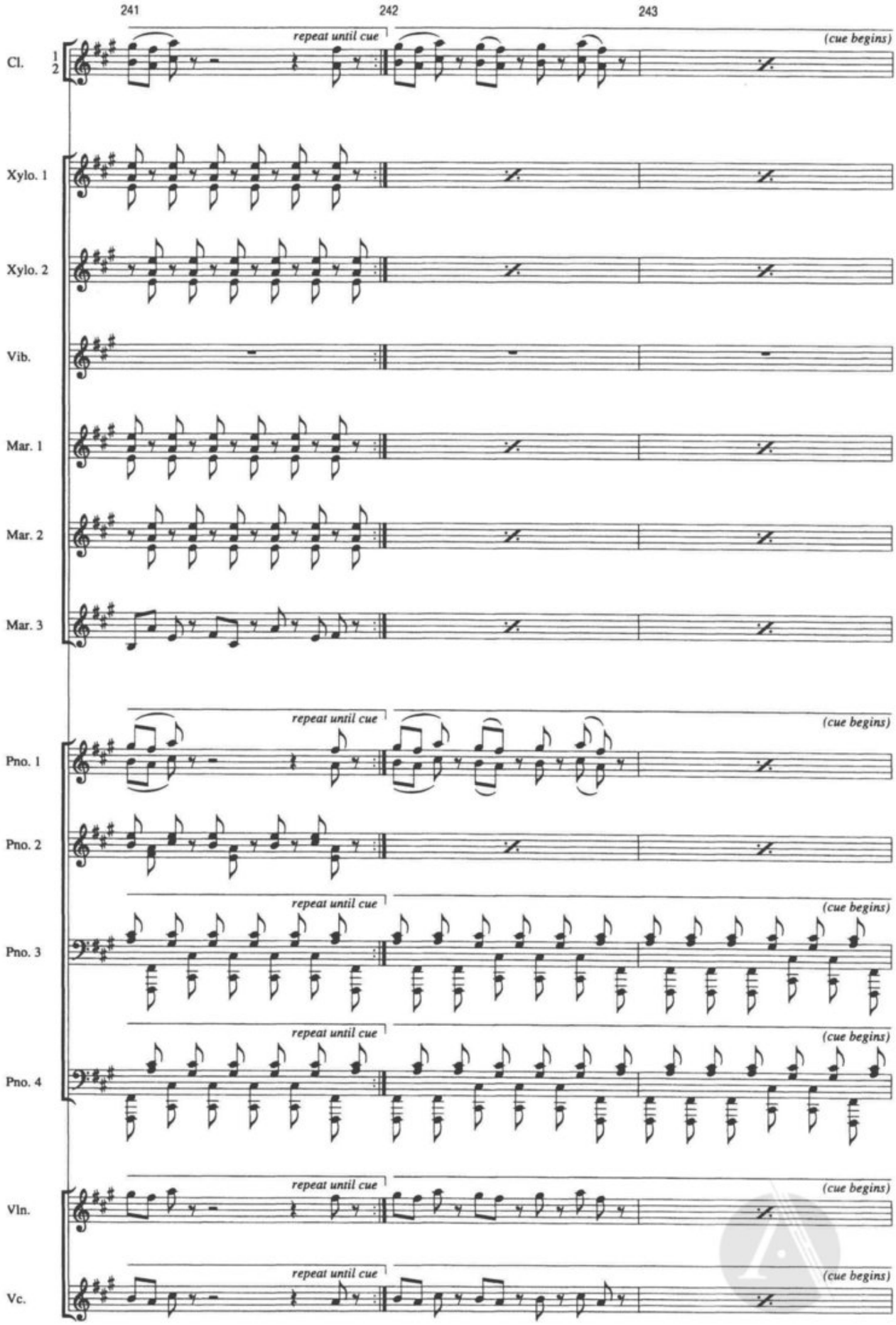

229
230
(1-2x)
231
Cl.
1
2
(1x only)
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

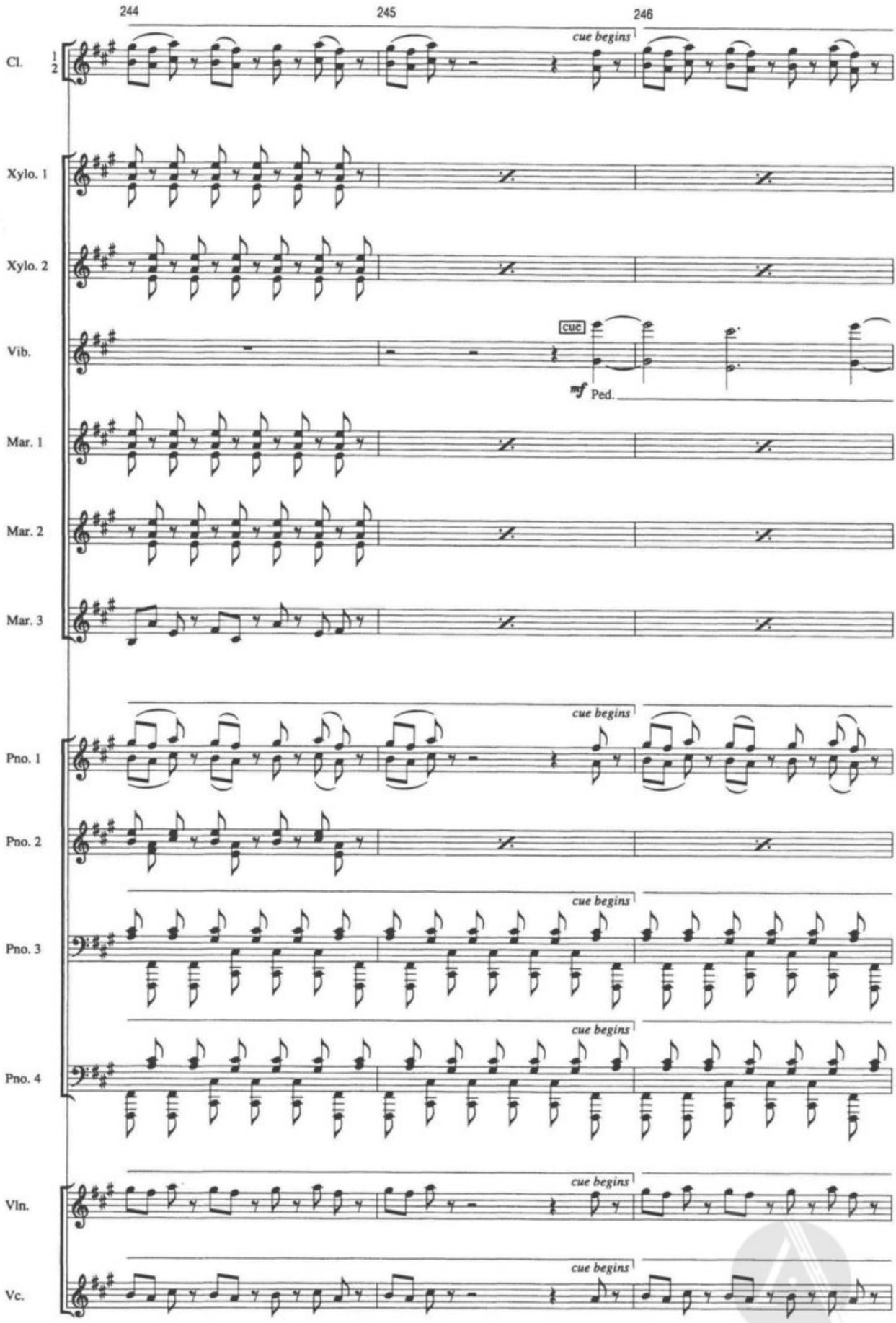

232
233
234
Cl.
1
2
repeat until cue
(cue begins)
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

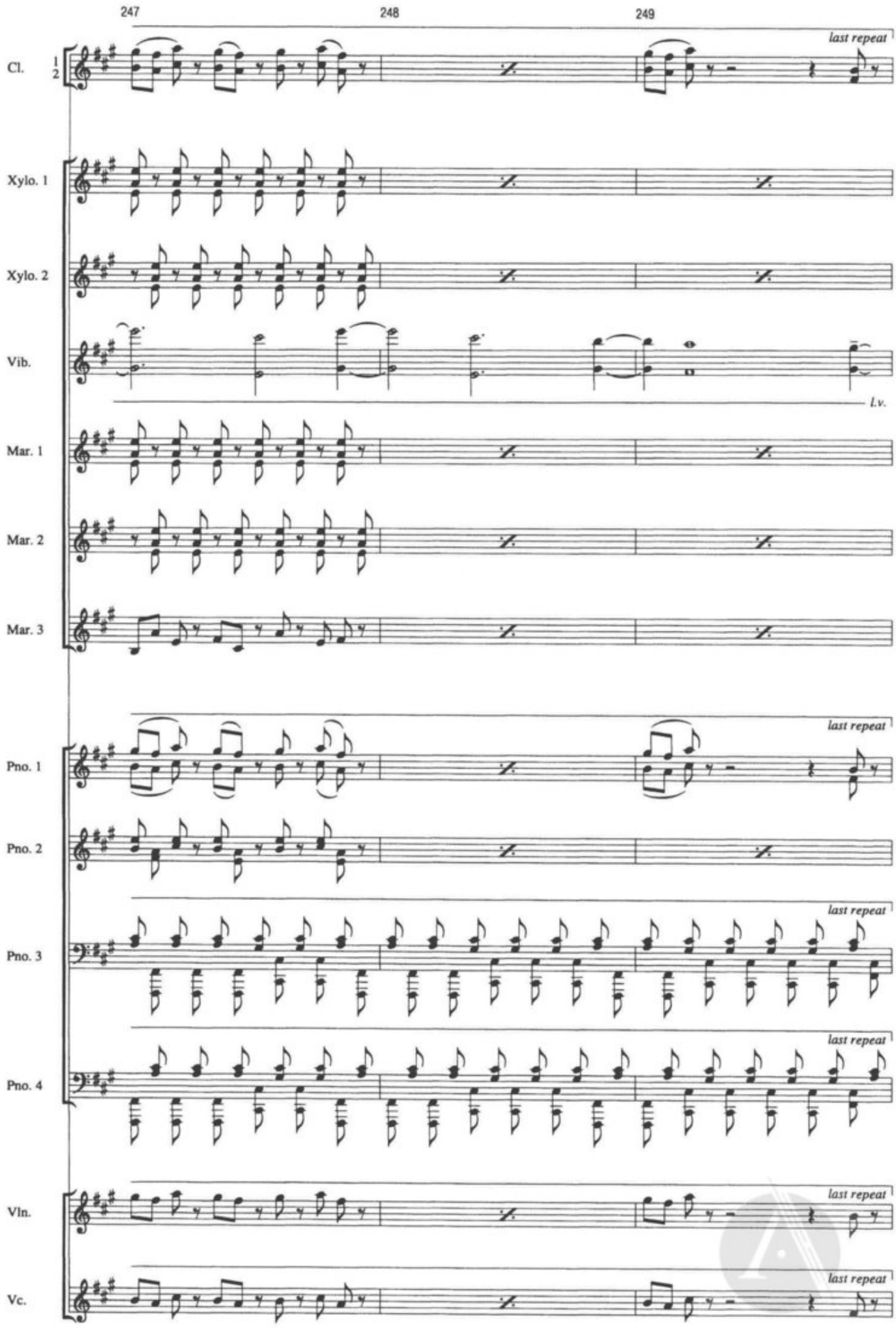

235
236
237
Cl.
1
2
cue begins
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

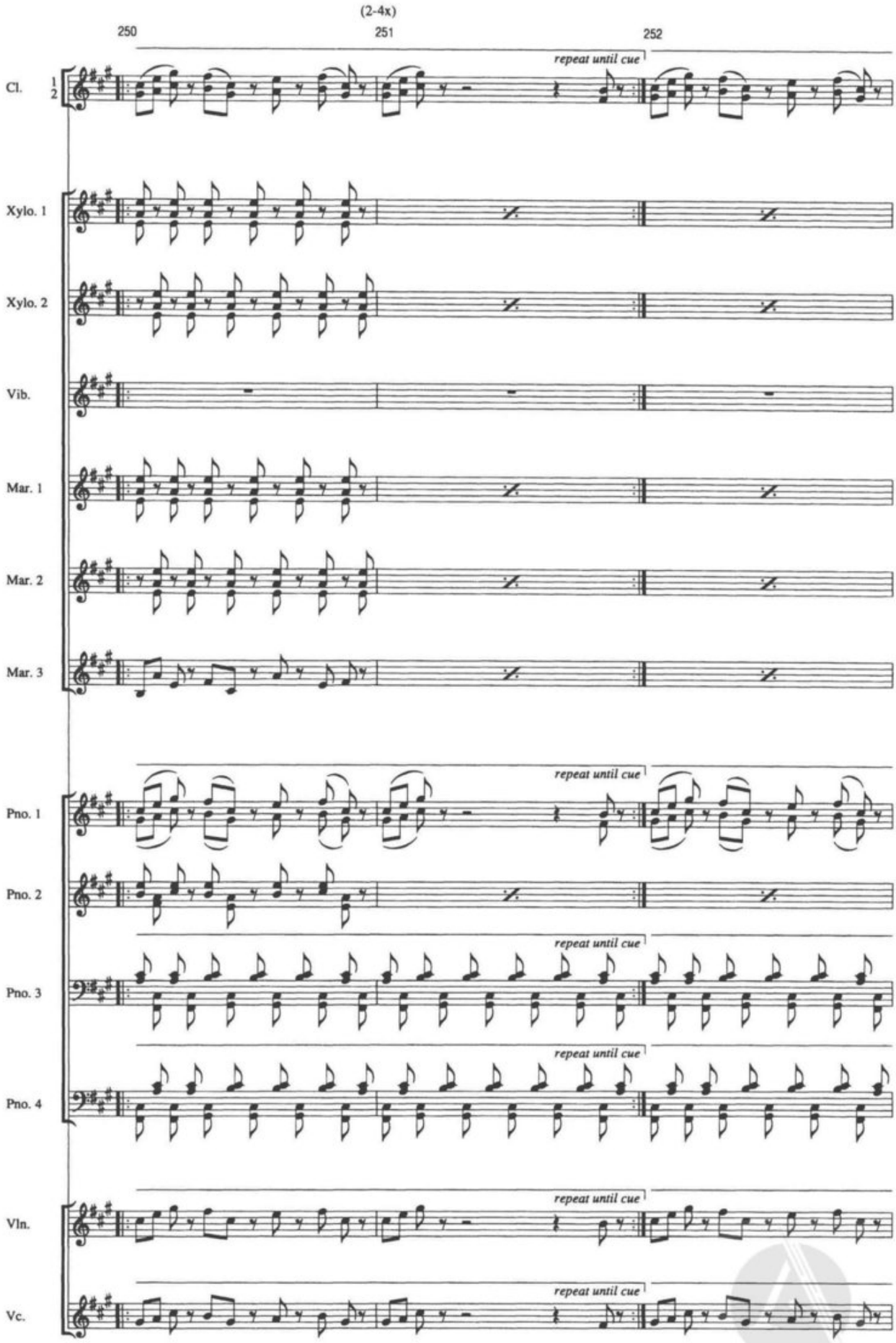

238
239
240
Cl.
1
2
last repeat
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
last repeat
Pno. 2
Pno. 3
last repeat
Pno. 4
last repeat
Vln.
last repeat
Vc.
last repeat

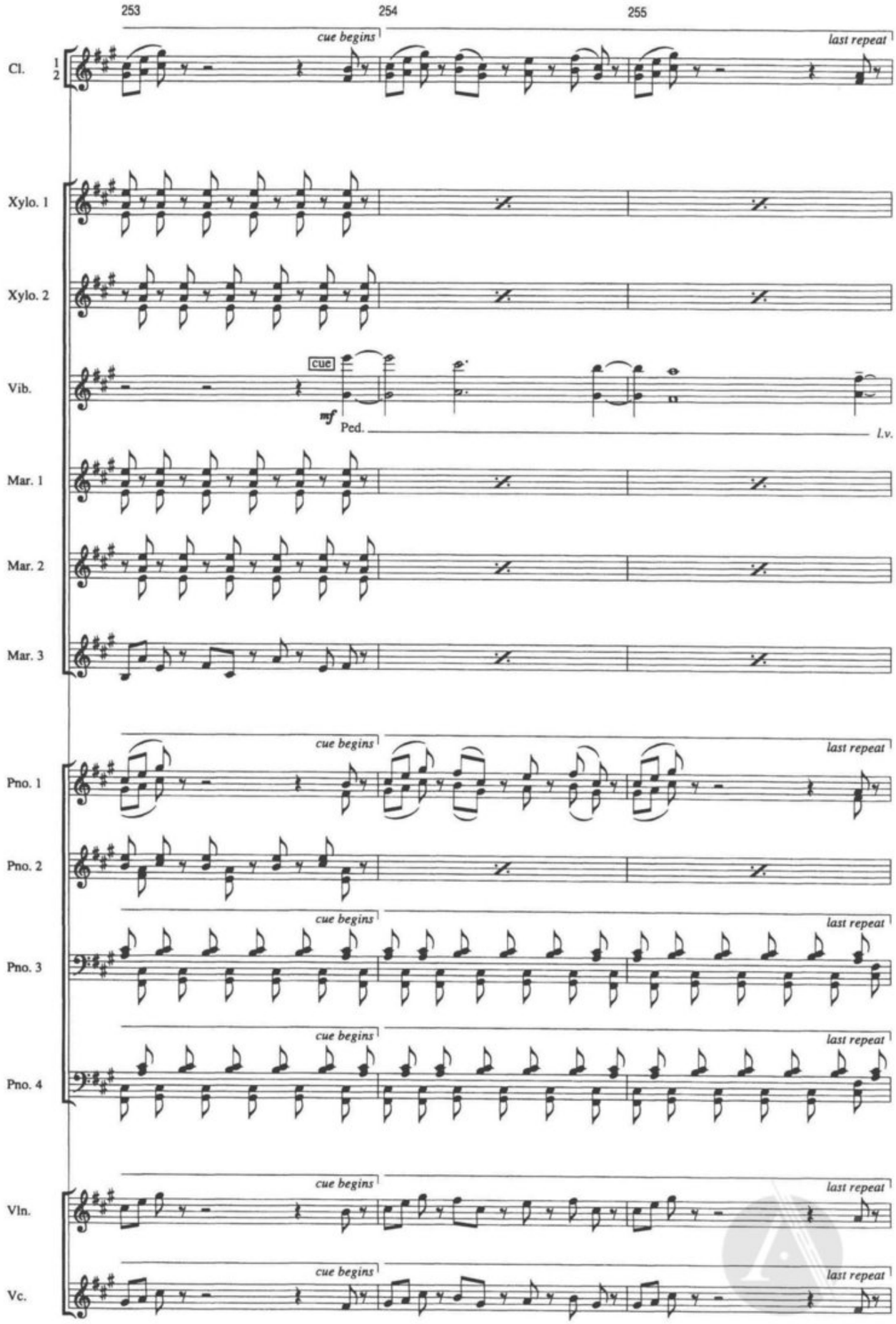

58
241
242
(1-2x)
243
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

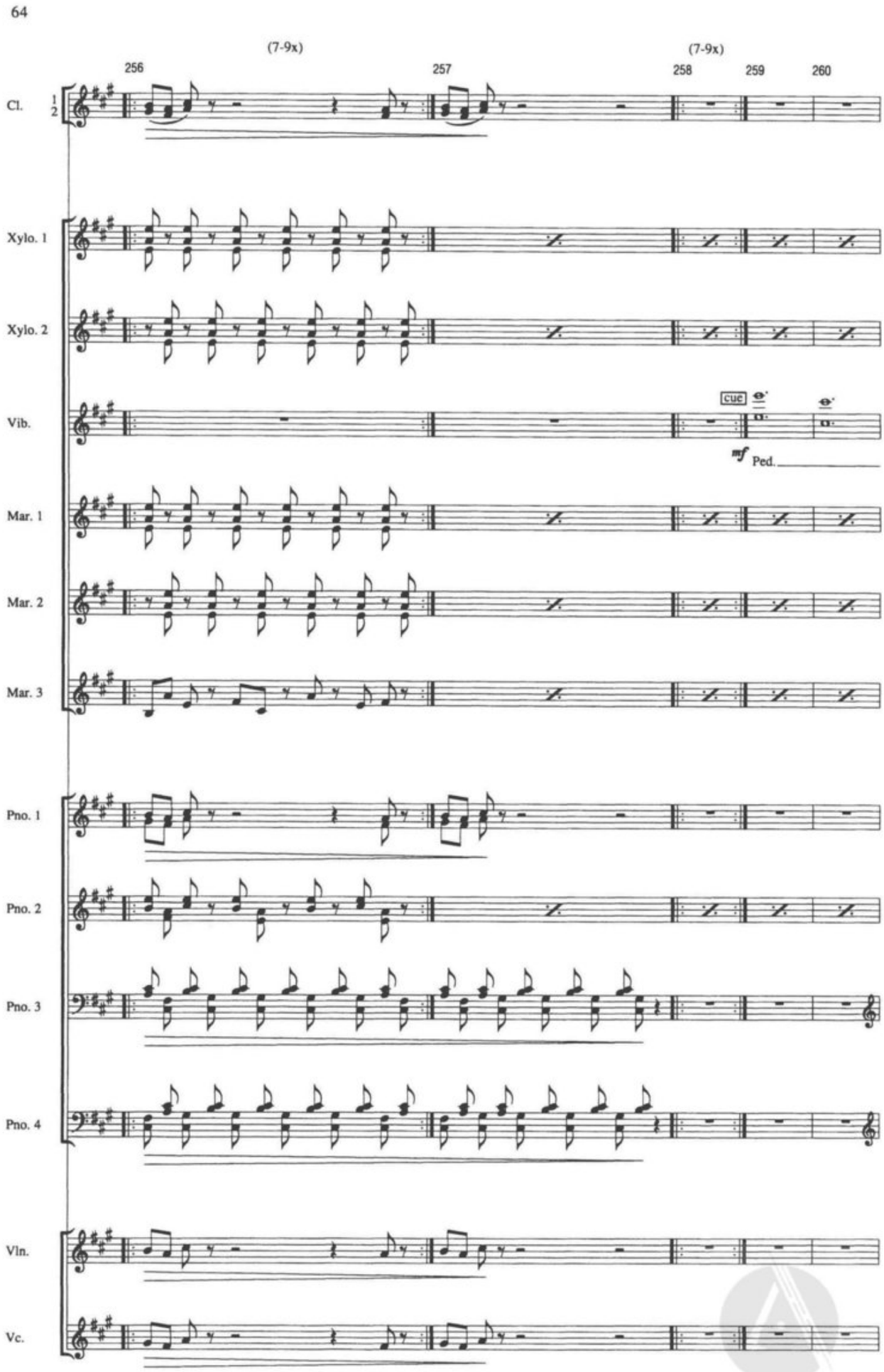

241
242
243
repeat until cue
(cue begins)
Cl. 1 2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

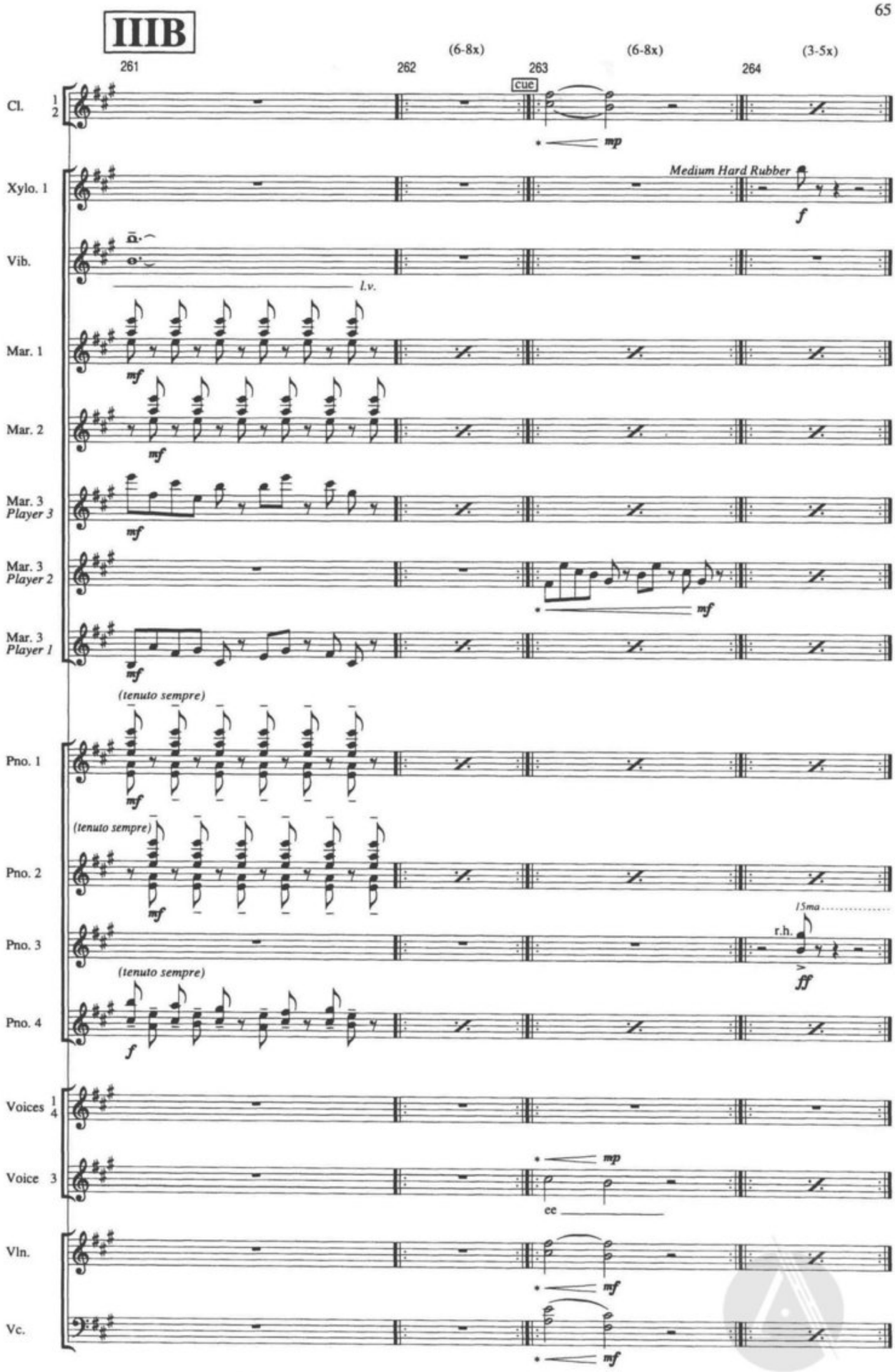

244
245
246
Cl.
1
2
cue begins
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.


247
248
249
Cl.
1
2
last repeat
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.

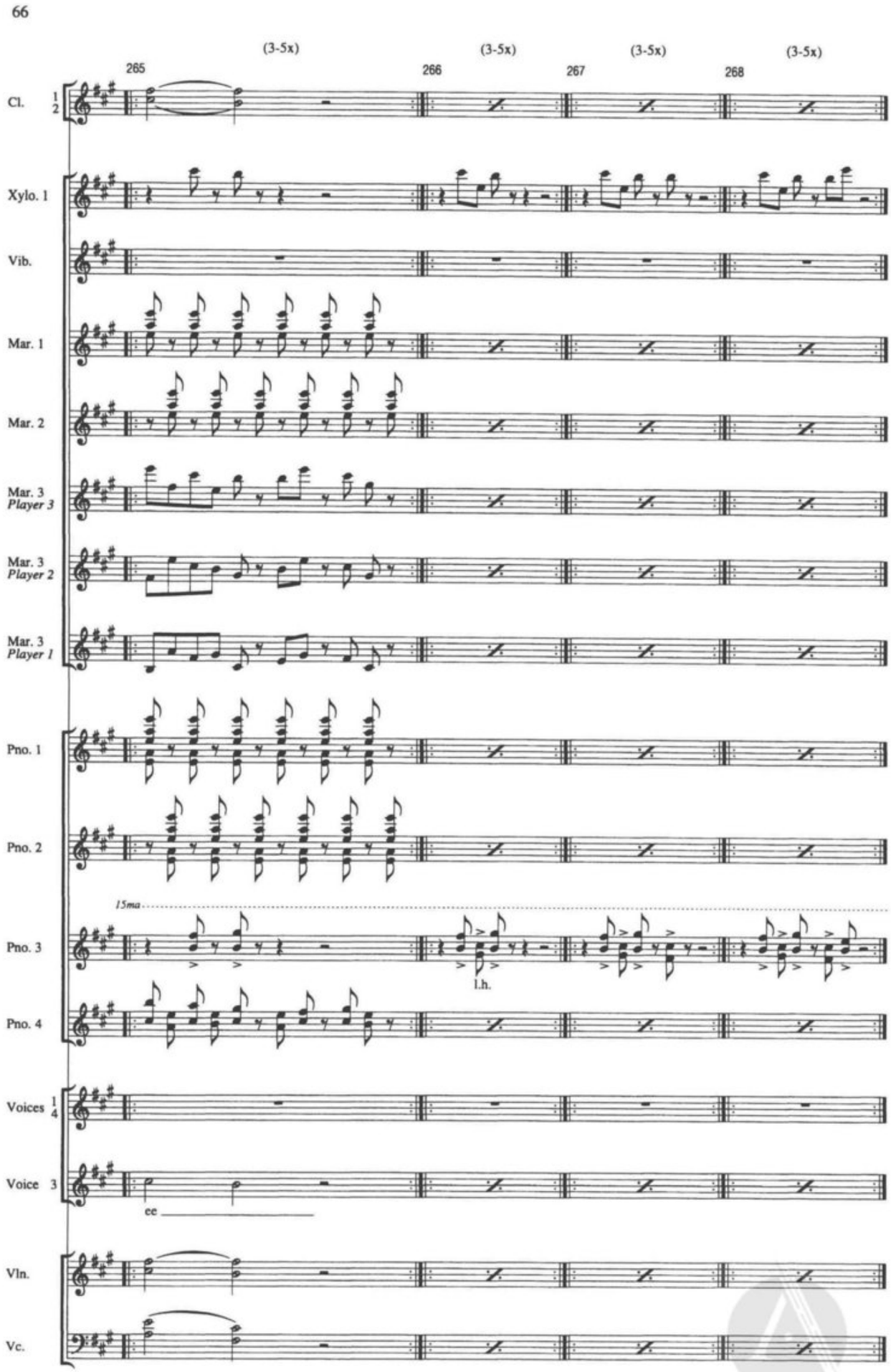

(2-4x)
250
251
252
repeat until cue
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.


253
254
255
Cl.
1
2
cue begins
last repeat
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.


64
(7-9x)
(7-9x)
256
257
258
259
260
Cl.
1
2
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Vln.
Vc.



* crescendo gradually through repeats


66
(3-5x)
(3-5x)
(3-5x)
(3-5x)
265
266
267
268
Cl. 1 2
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
l.h.
Pno. 4
Voices 1 4
Voice 3
ee
Vln.
Vc.

(3-5x) (3-5x) (3-5x)

269 270 271

Cl. 1 2

Xylo. 1

Vib.

Mar. 1

Mar. 2

Mar. 3 *Player 3*

Mar. 3 *Player 2*

Mar. 3 *Player 1*

Pno. 1

Pno. 2

15ma

Pno. 3

Pno. 4

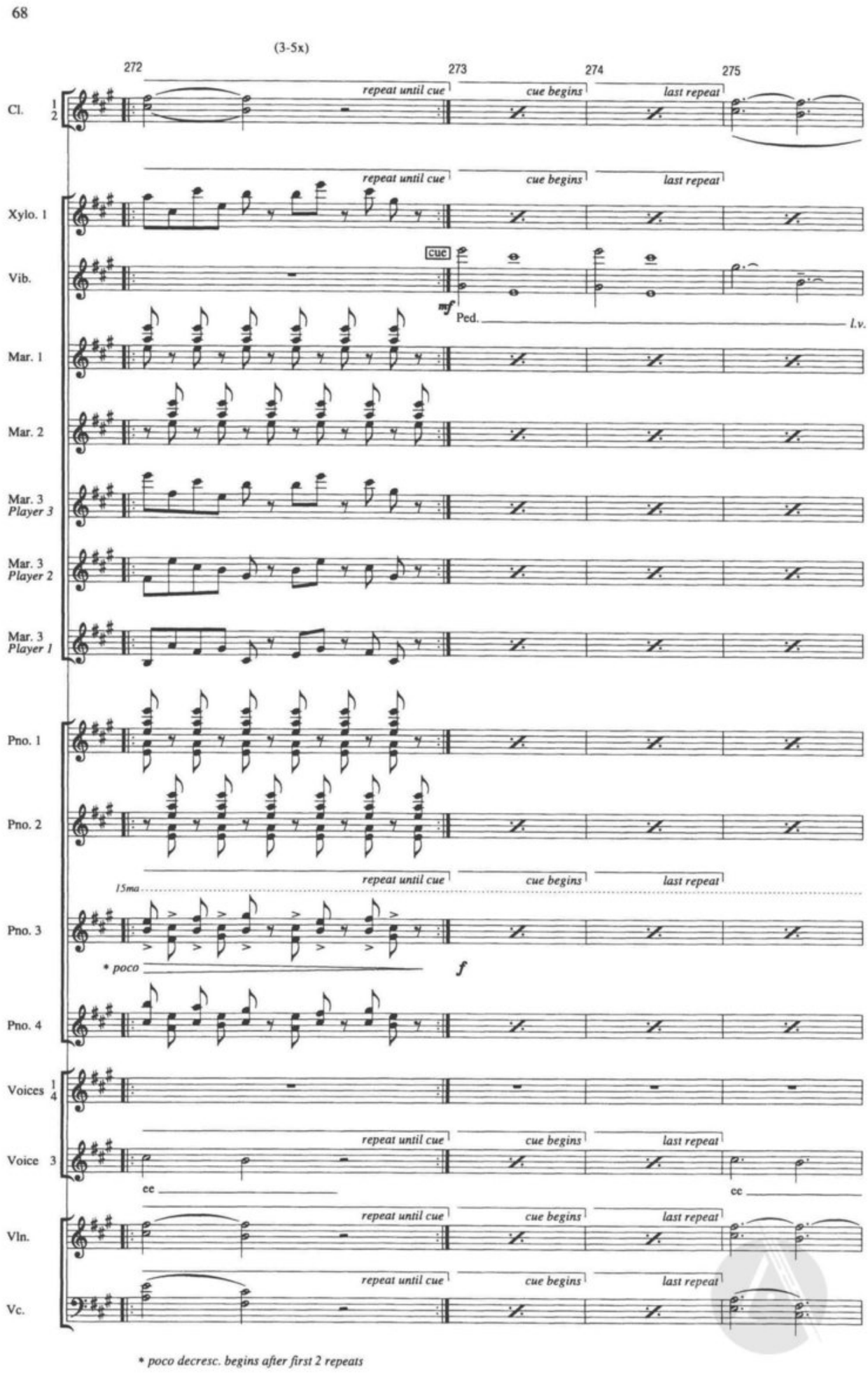
Voices 1 4

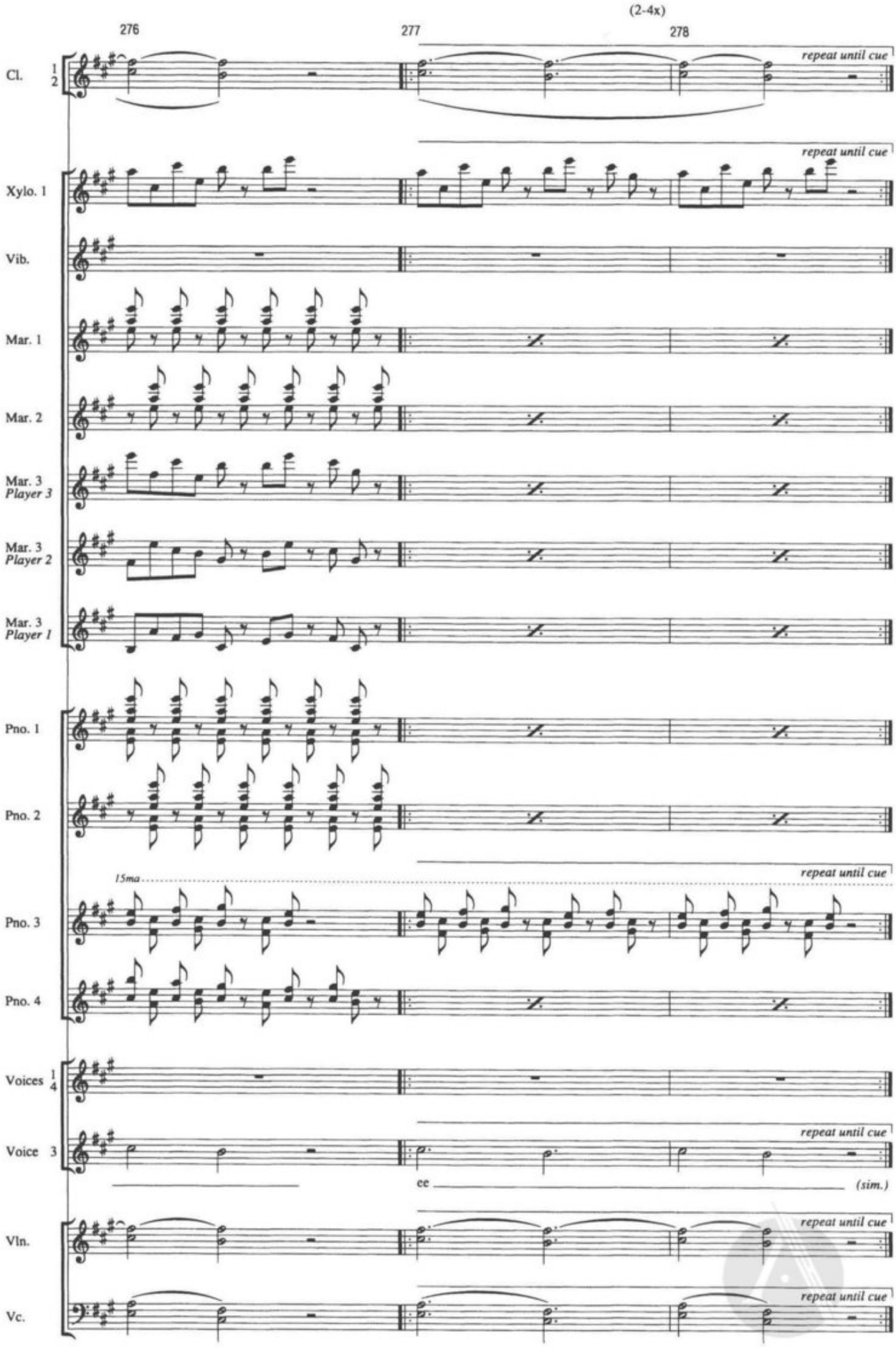
Voice 3

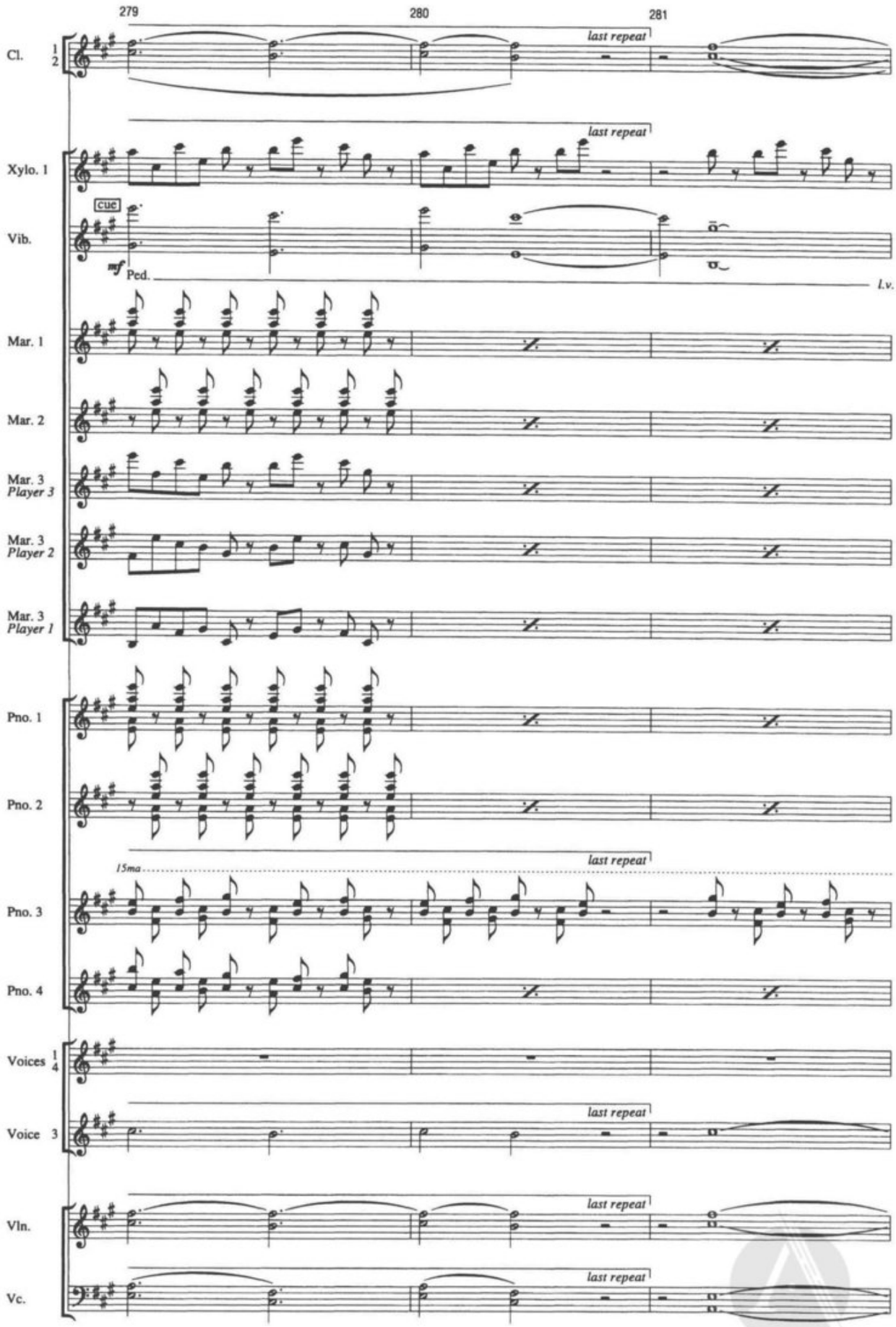
ee

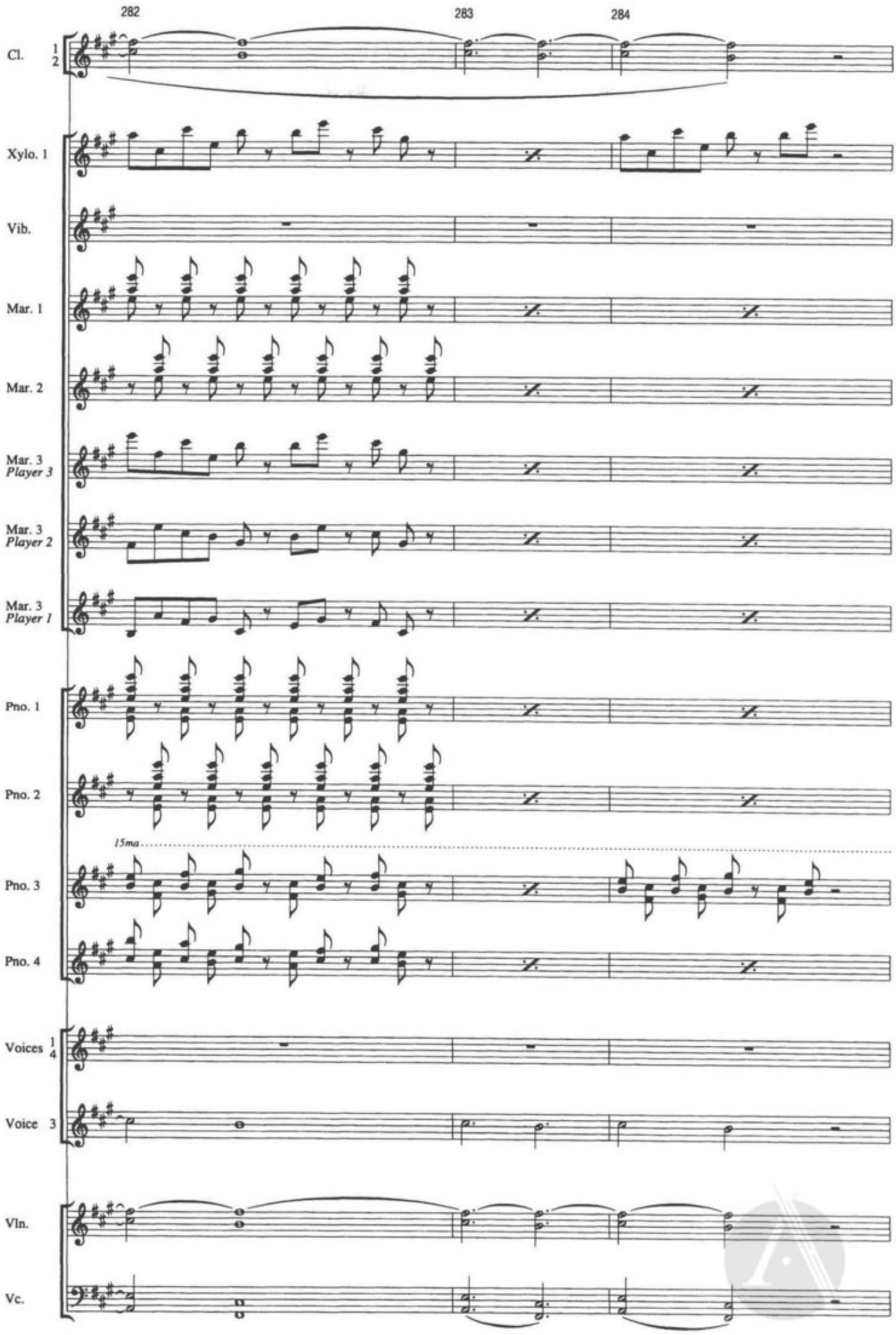
Vln.

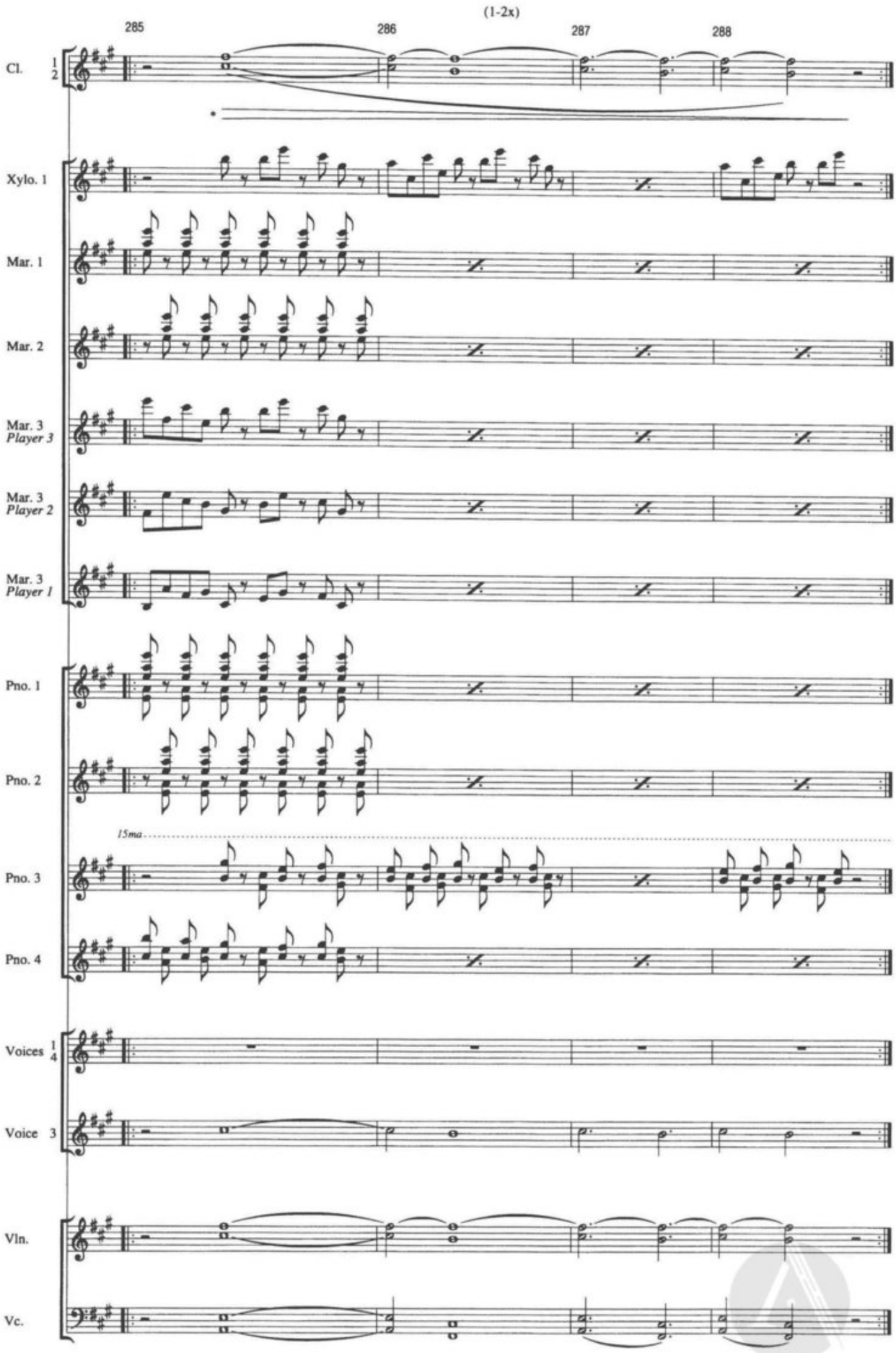
Vc.


68
(3-5x)
272
273
274
275
Cl. 1 2
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 4
Voice 3
Vln.
Vc.
repeat until cue
cue begins
last repeat
cue
mf
Ped.
l.v.
15ma
* poco
f
ee
* poco decresc. begins after first 2 repeats

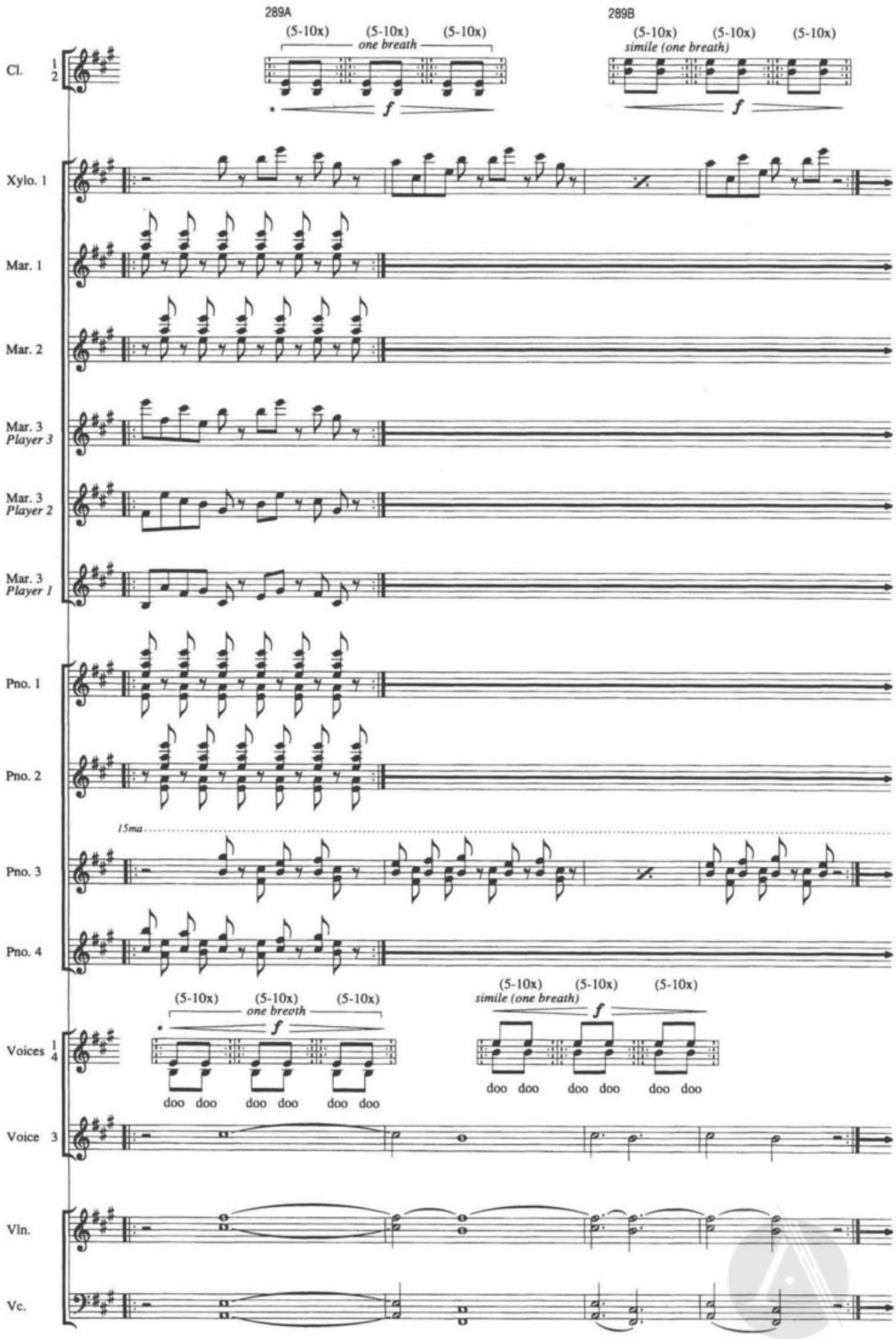

(2-4x)
276
277
278
Cl. 1 2
repeat until cue
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
Pno. 4
Voices 1 4
Voice 3
ee
(sim.)
Vln.
Vc.


279
280
281
Cl. 1 2
last repeat
Xylo. 1
Vib.
cue
mf
Ped.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
Pno. 4
Voices 1 4
Voice 3
Vln.
Vc.

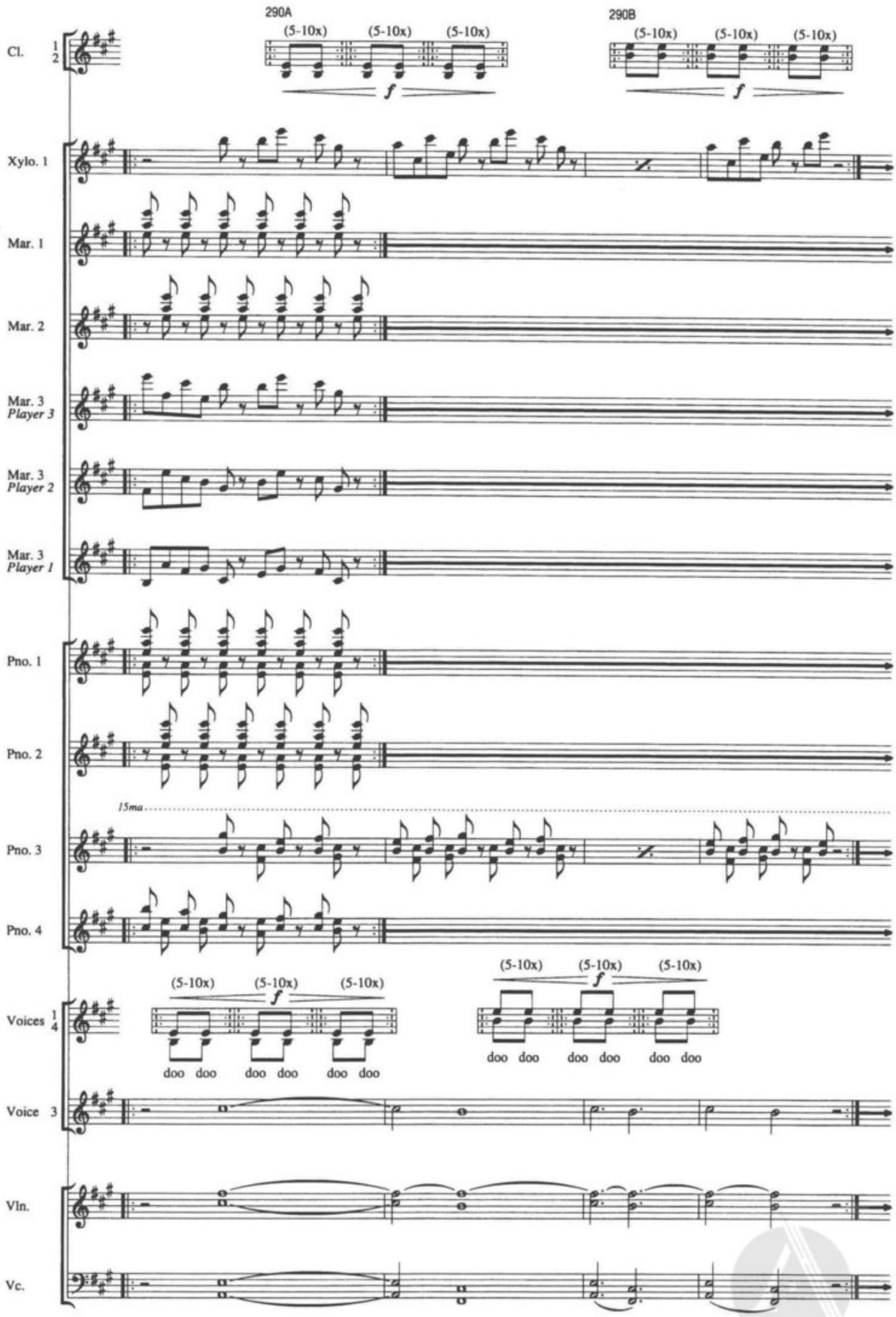

282
283
284
Cl. 1 2
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
Pno. 4
Voices 1 4
Voice 3
Vln.
Vc.

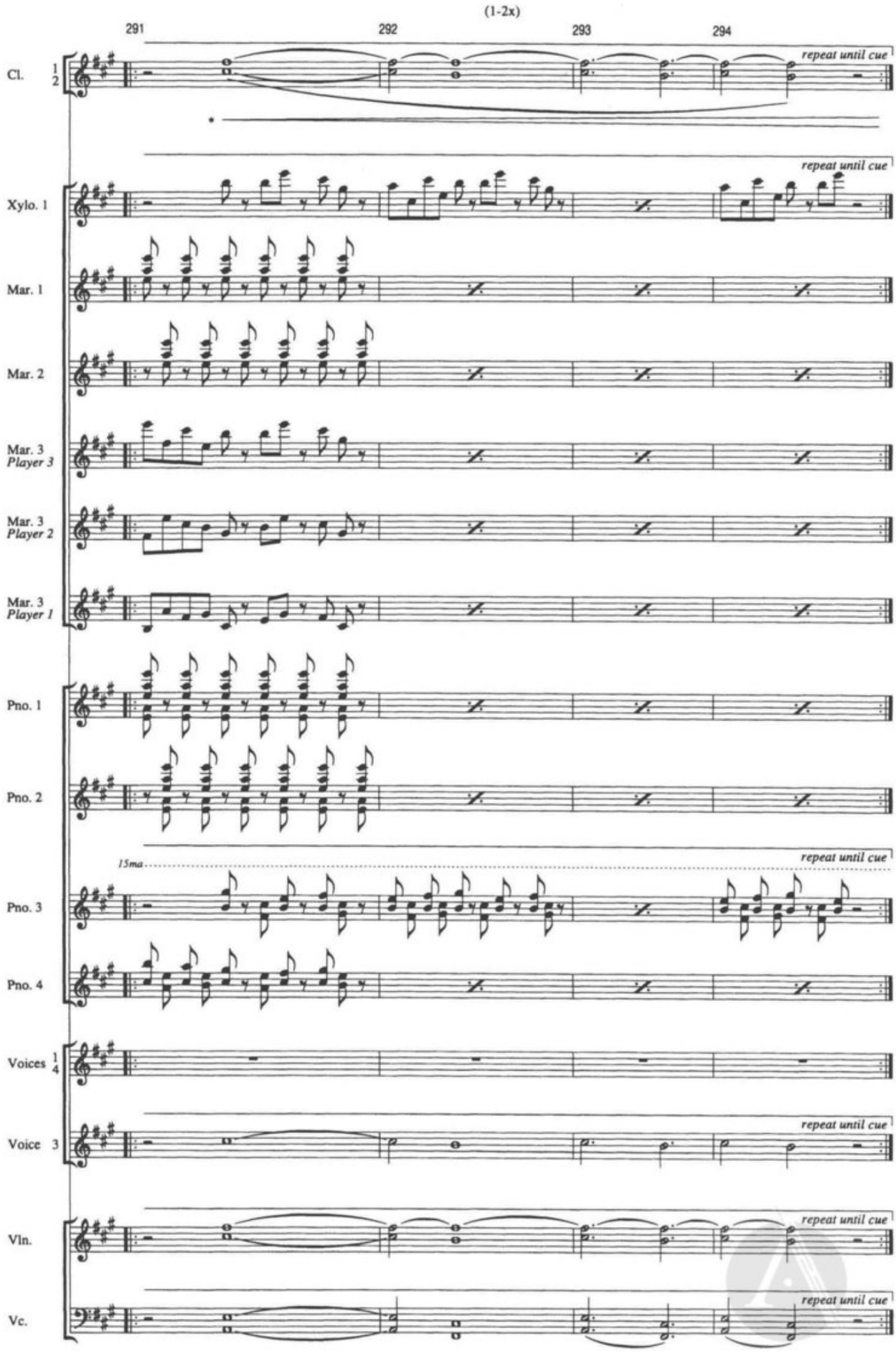


* *fade out gradually through repeats*

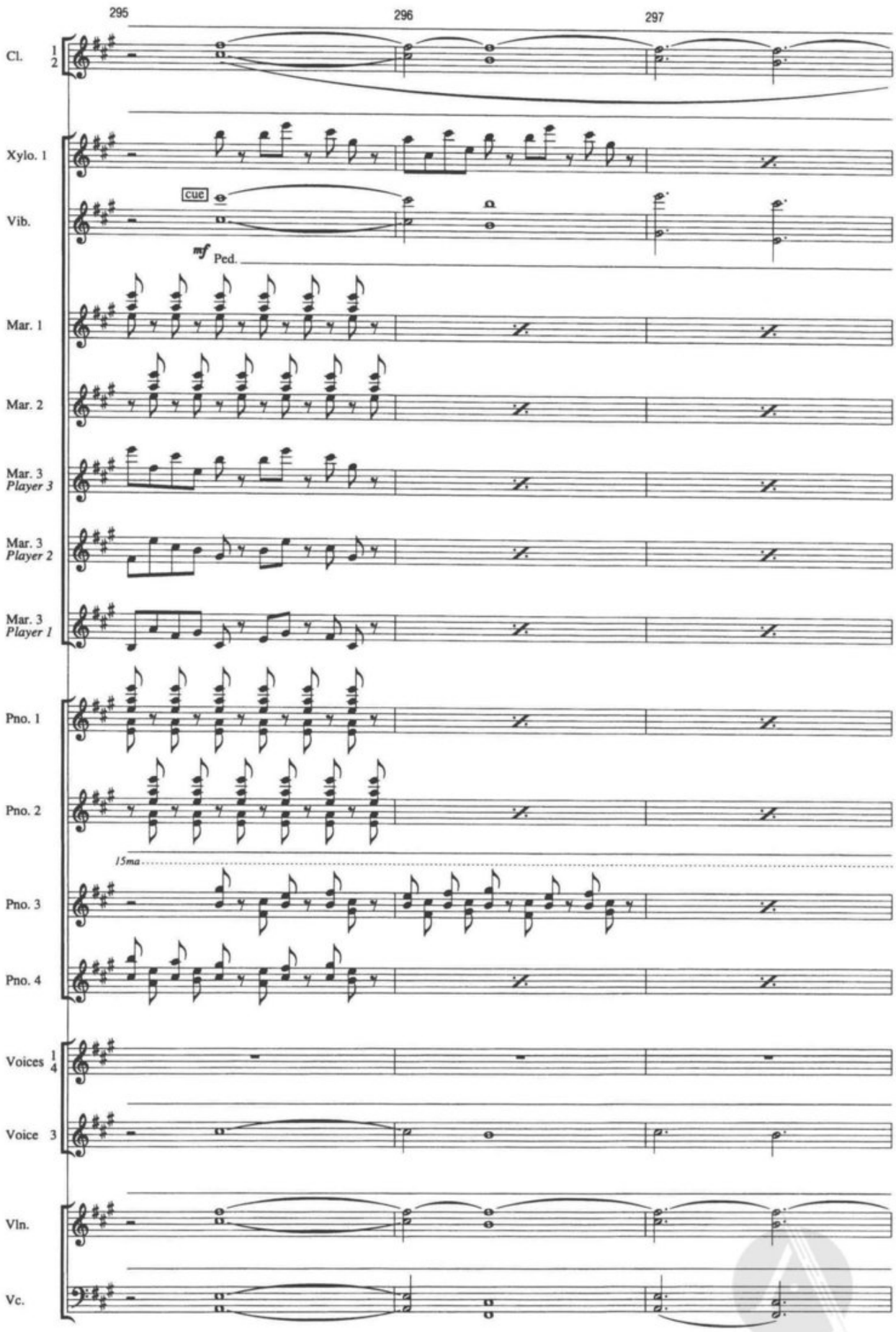


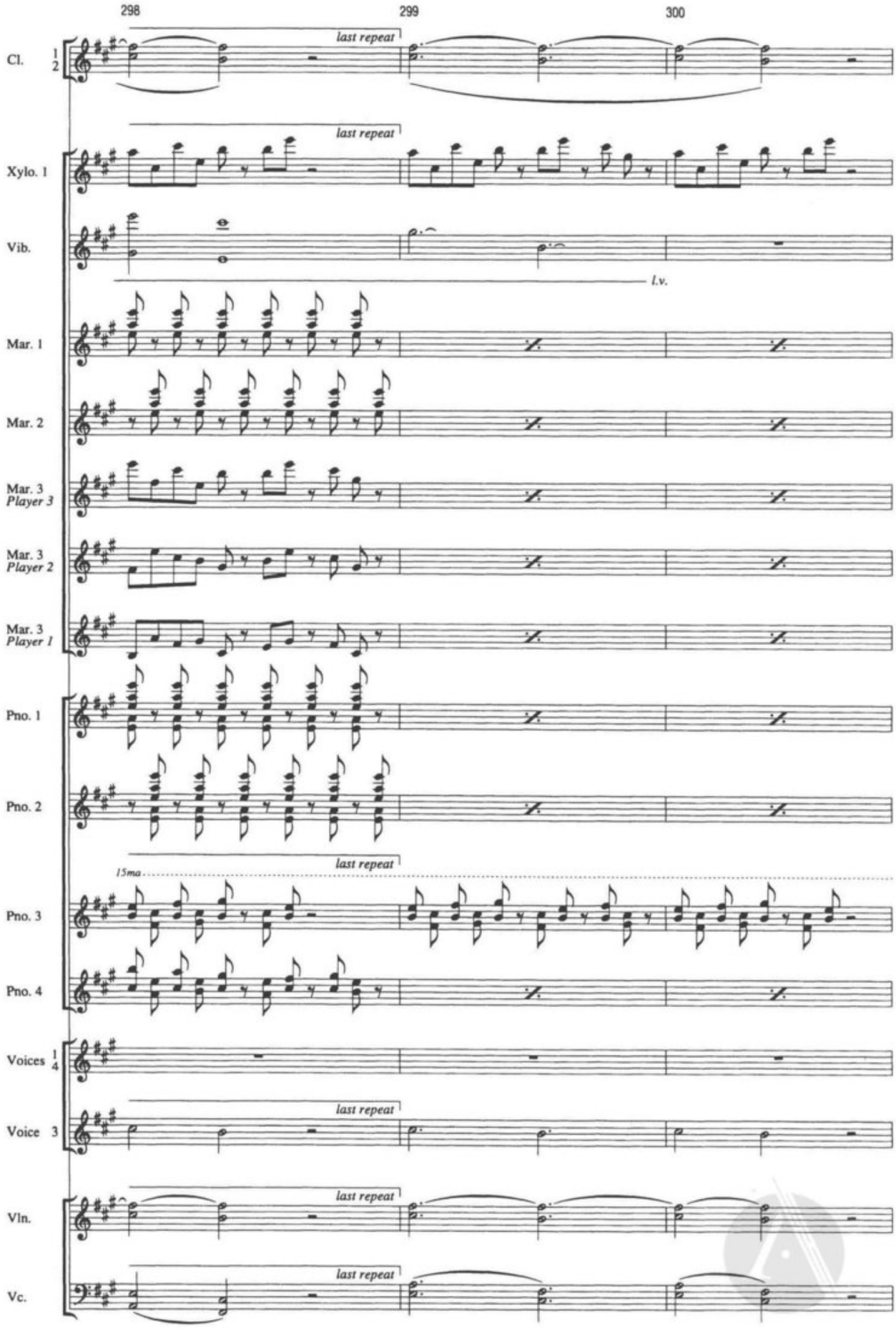
* in one breath; breathe when comfortable; fade in/out through repeats ad lib; clarinets follow voices


290A
(5-10x) (5-10x) (5-10x)
f
290B
(5-10x) (5-10x) (5-10x)
f
Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
Pno. 4
(5-10x) (5-10x) (5-10x)
f
doo doo doo doo doo doo
(5-10x) (5-10x) (5-10x)
f
doo doo doo doo doo doo
Voices 1 4
Voice 3
Vln.
Vc.



* *fade in gradually through repeats*


295
296
297
Cl. 1 2
Xylo. 1
Vib.
cue
mf Ped.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
Pno. 4
Voices 1 4
Voice 3
Vln.
Vc.


298
299
300
Cl. 1 2
last repeat
Xylo. 1
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
Pno. 4
Voices 1 4
Voice 3
Vln.
Vc.

(2-4x)

301 302 303

Cl. 1 2 — repeat until cue

Xylo. 1 — repeat until cue

Vib. — cue — mf Ped.

Mar. 1

Mar. 2

Mar. 3 *Player 3*

Mar. 3 *Player 2*

Mar. 3 *Player 1*

Pno. 1

Pno. 2

Pno. 3 — 15ma — repeat until cue

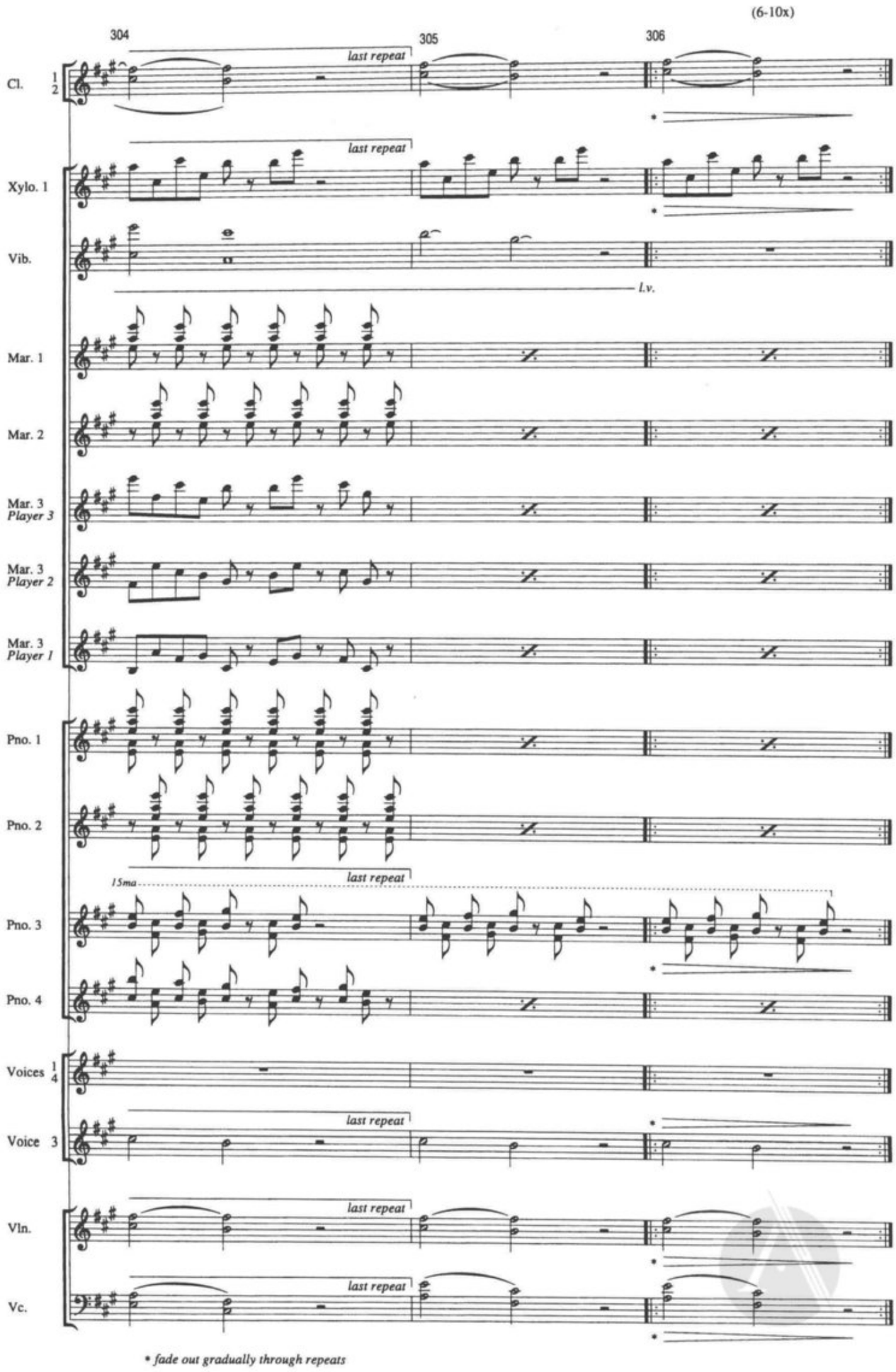
Pno. 4

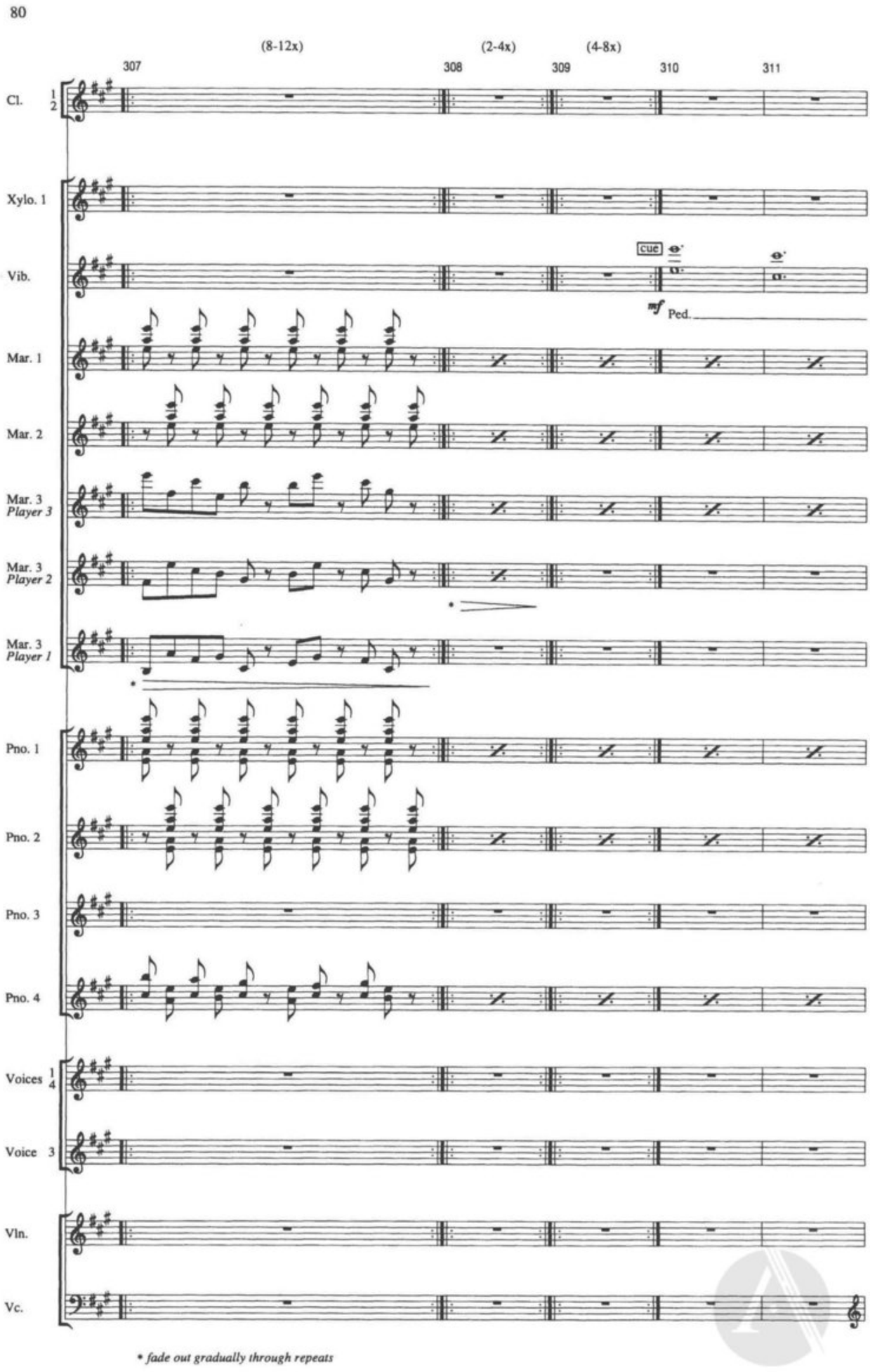
Voices 1 4

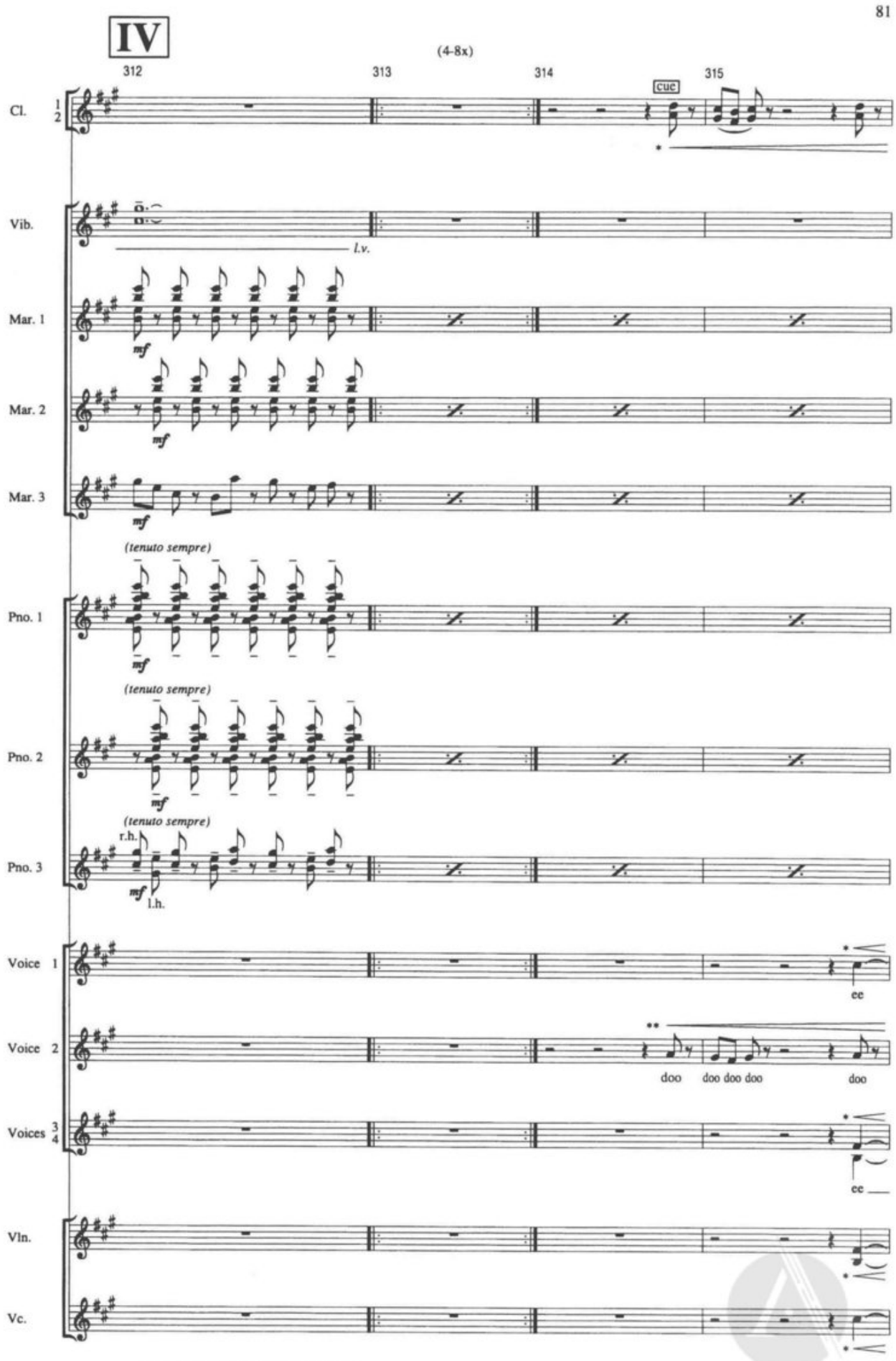
Voice 3 — repeat until cue

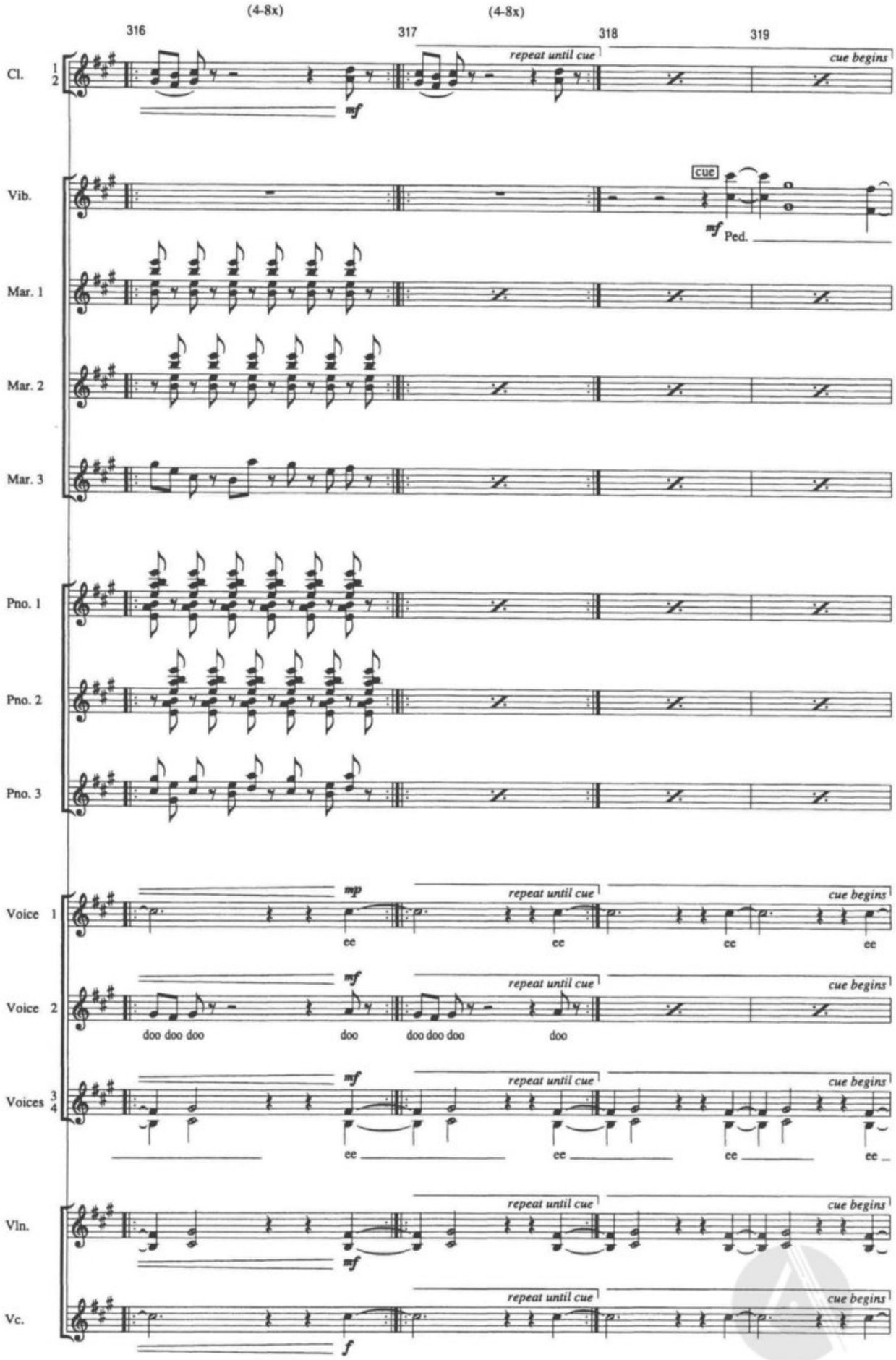
Vln. — repeat until cue

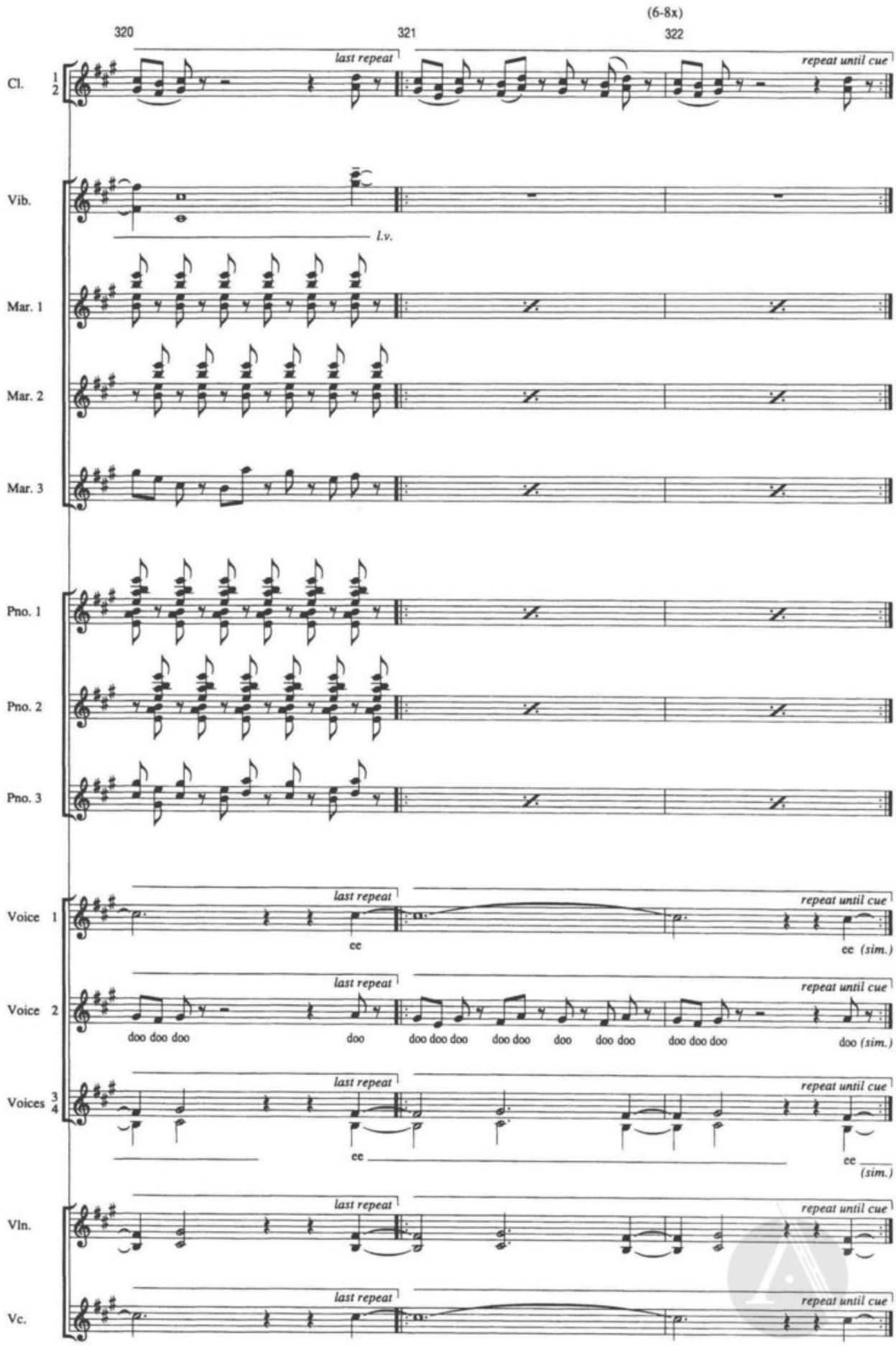
Vc. — repeat until cue

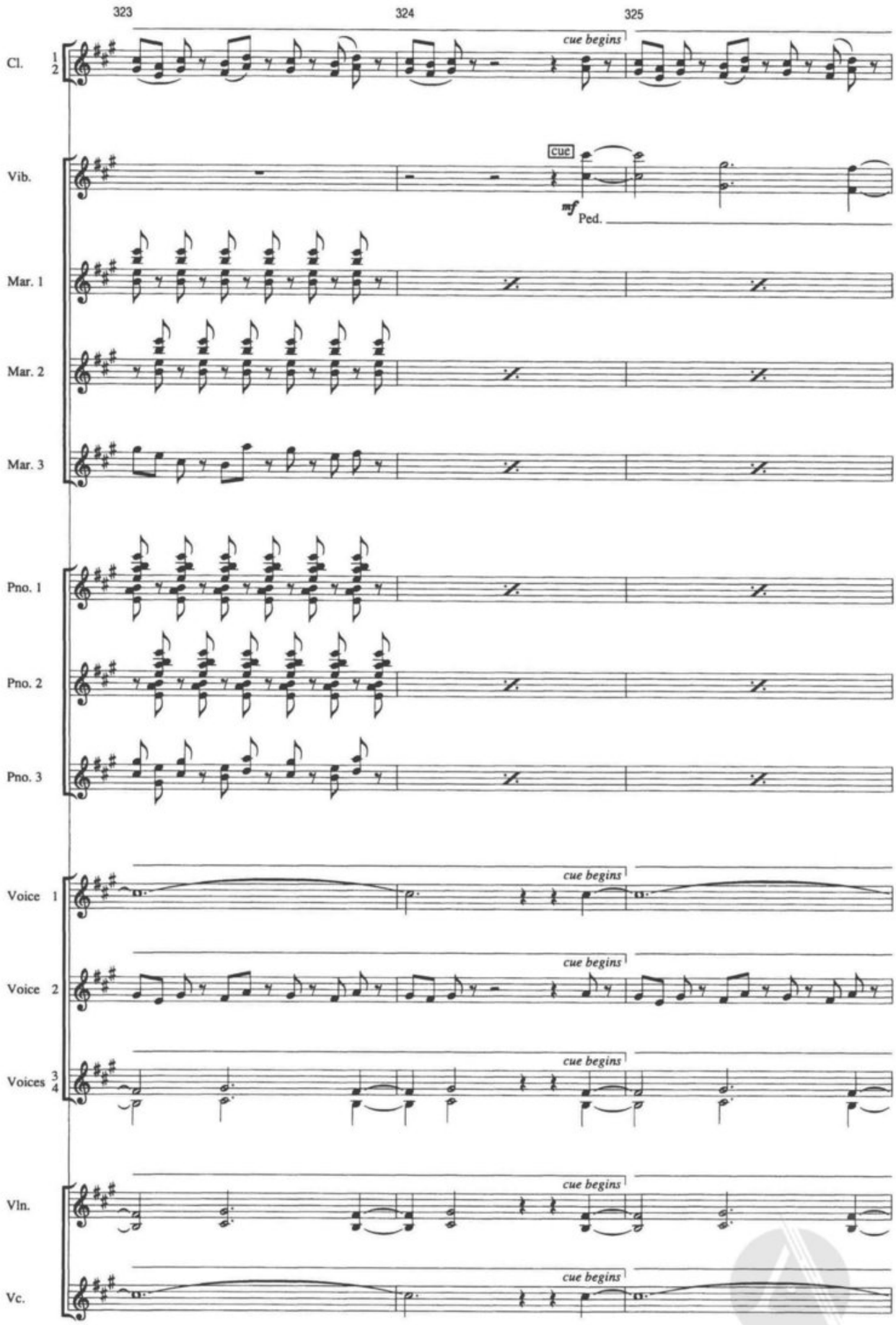

(6-10x)
304
305
306
Cl. 1 2
last repeat
Xylo. 1
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
15ma
Pno. 3
Pno. 4
Voices 1 4
Voice 3
Vln.
Vc.
* fade out gradually through repeats

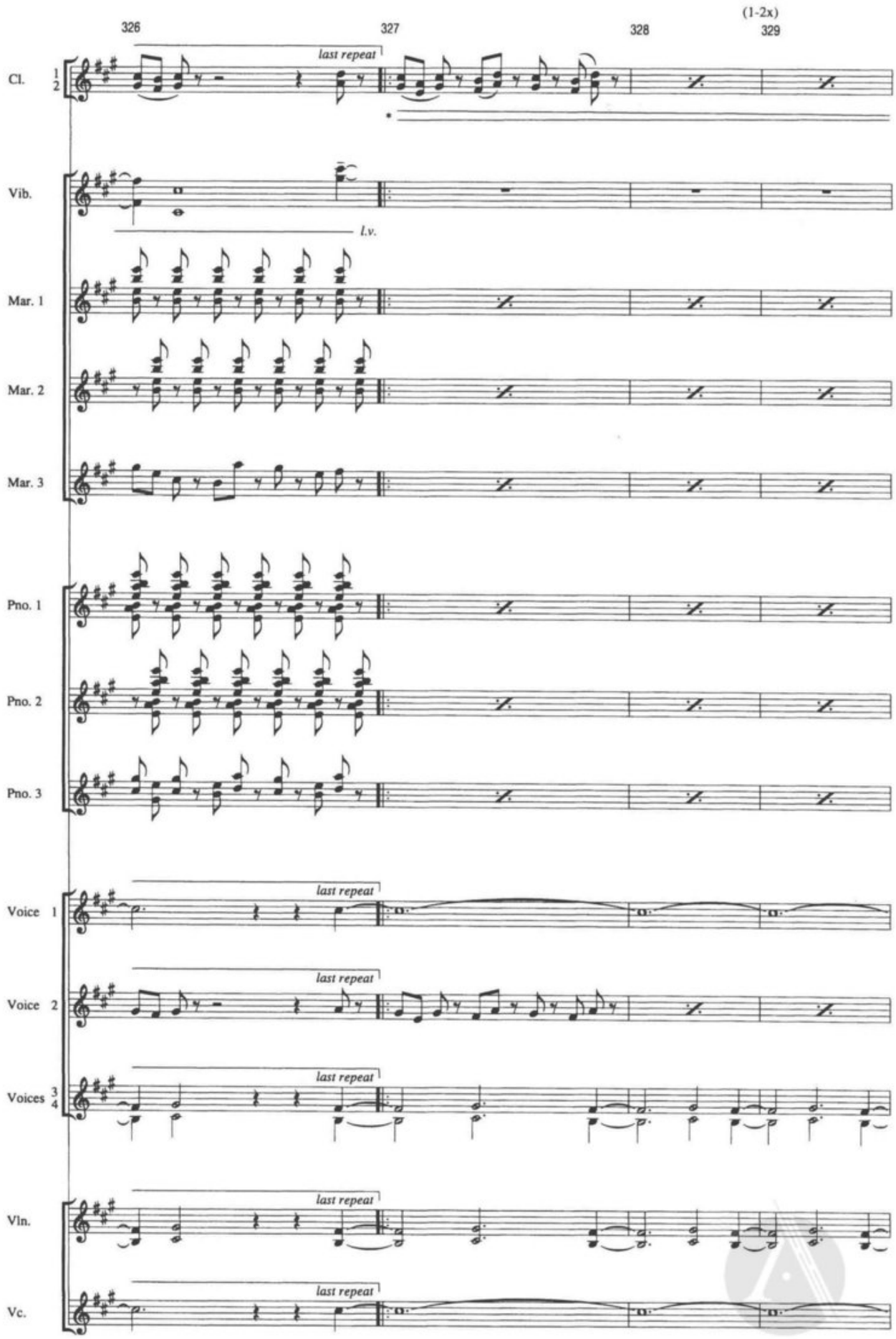

80
(8-12x)
(2-4x)
(4-8x)
307
308
309
310
311
Cl. 1 2
Xylo. 1
Vib.
cue
mf Ped.
Mar. 1
Mar. 2
Mar. 3 Player 3
Mar. 3 Player 2
Mar. 3 Player 1
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 4
Voice 3
Vln.
Vc.
* fade out gradually through repeats

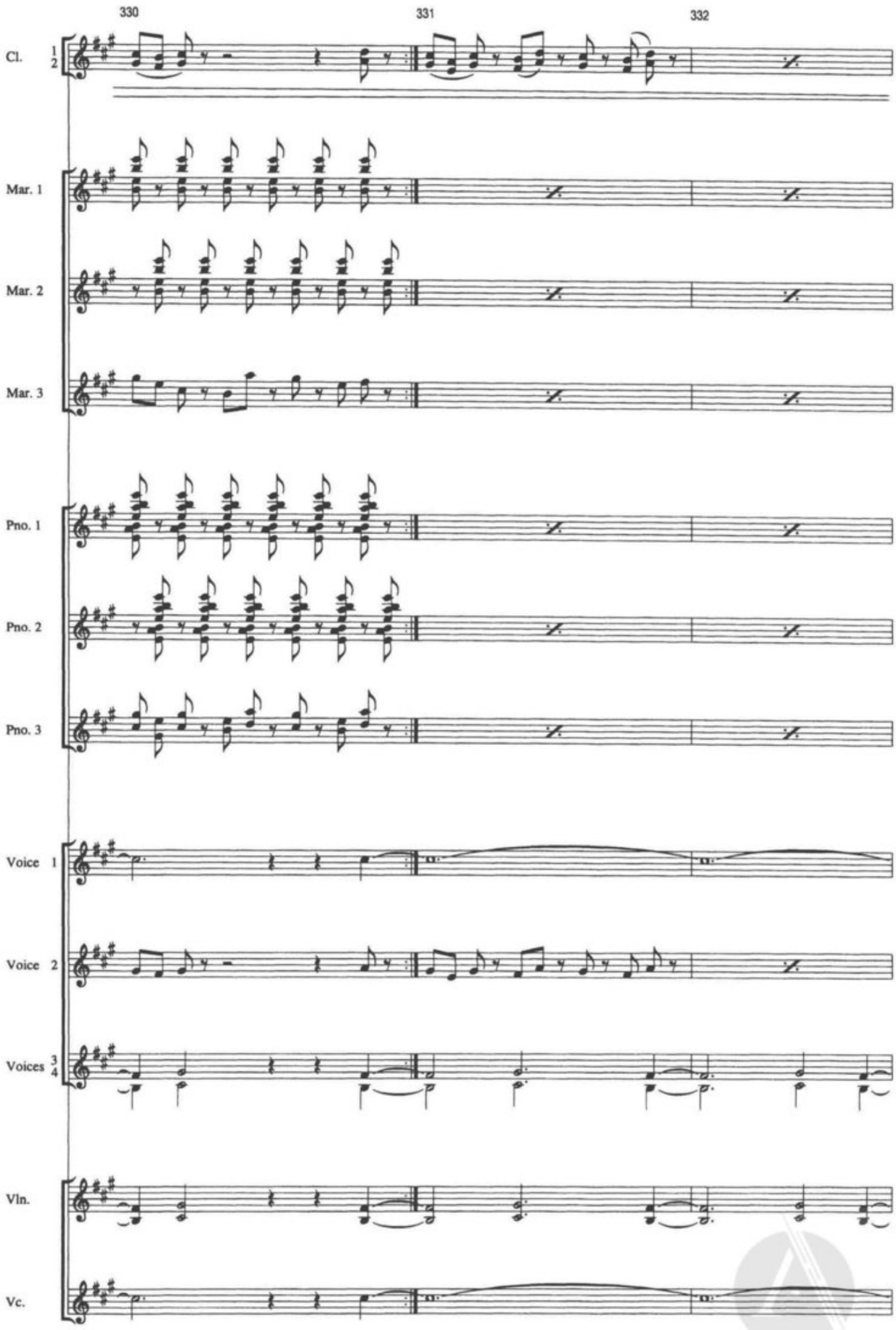

IV
(4-8x)
312
313
314
315
cue
Cl.
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
mf
(tenuto sempre)
Pno. 1
Pno. 2
Pno. 3
r.h.
l.h.
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.
ee
doo
doo doo doo
doo
ee
* crescendo gradually through repeats
** crescendo gradually through repeats; enter with clarinet cue

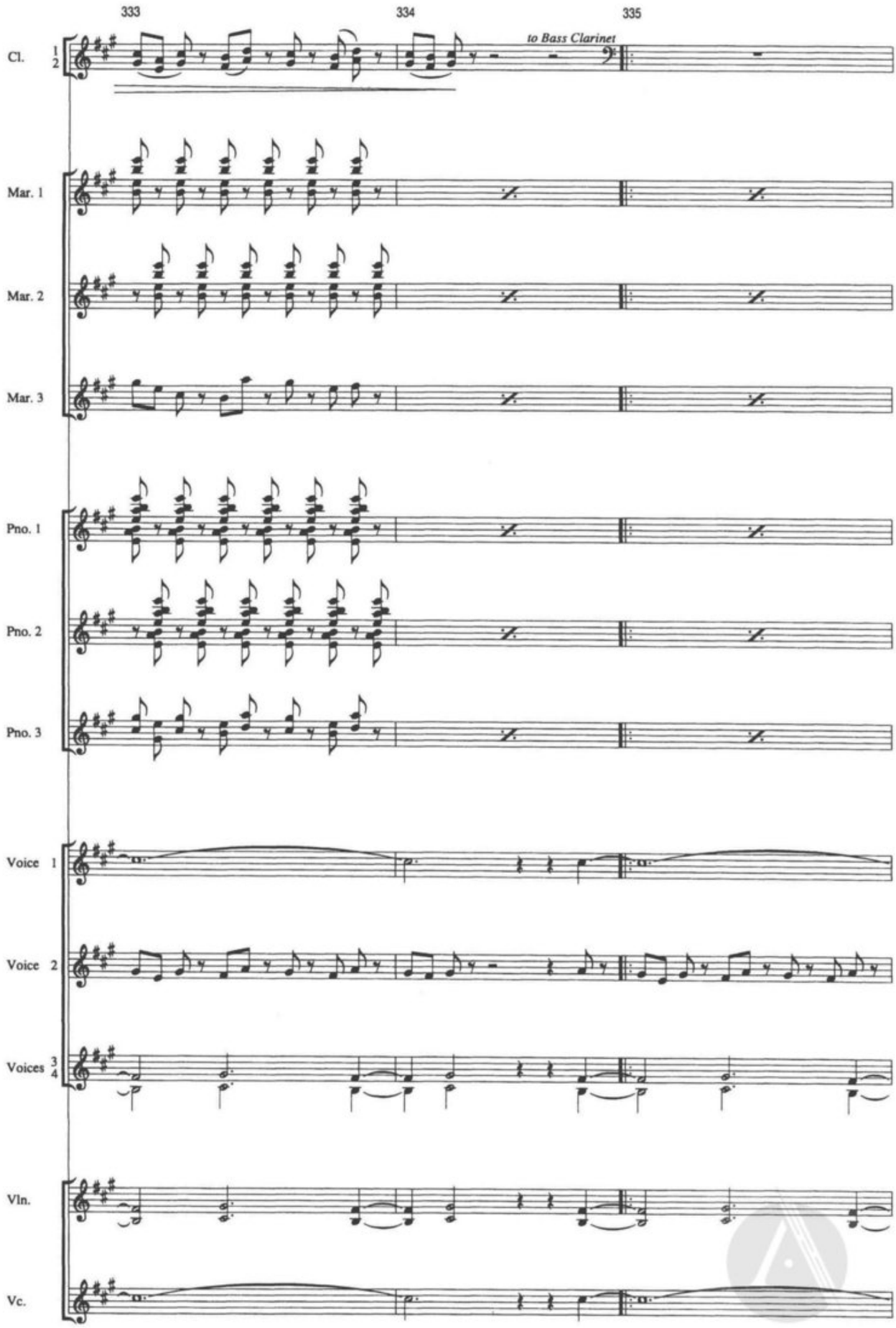

(4-8x)
(4-8x)
316
317
318
319
repeat until cue
cue begins
Cl.
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
mp
ee
Voice 2
mf
doo doo doo
doo
Voices 3 4
Vln.
Vc.
f

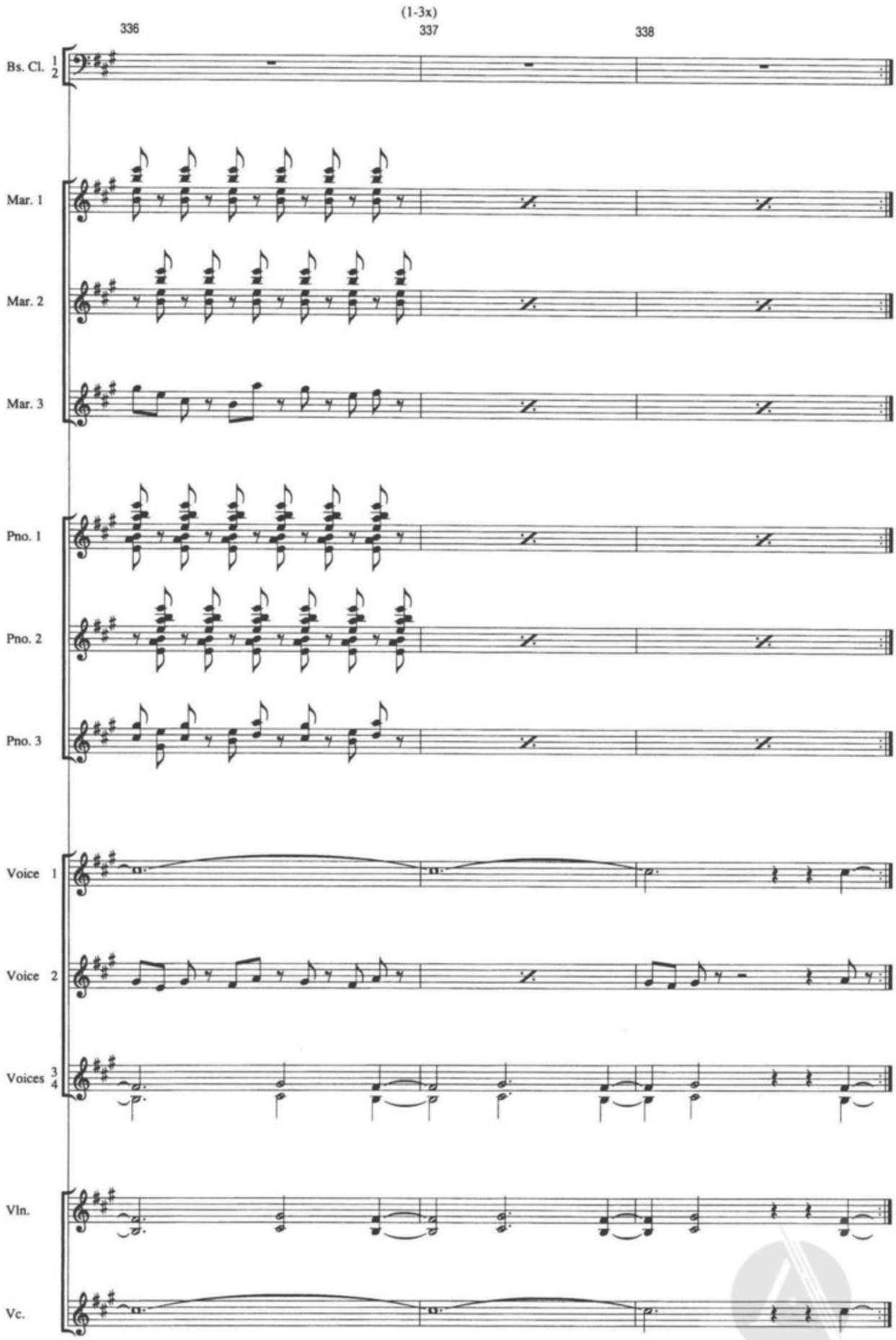

(6-8x)
320
321
322
Cl. 1 2
last repeat
repeat until cue
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
ee
ee (sim.)
Voice 2
doo doo doo
doo
doo doo doo
doo doo
doo
doo doo
doo doo doo
doo (sim.)
Voices 3 4
ee
ee (sim.)
Vln.
Vc.


323
324
325
Cl. 1 2
cue begins
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.


326
327
328
(1-2x)
329
Cl. 1 2
last repeat
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.
* fade out gradually through repeats


330
331
332
Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.


333
334
335
Cl. 1 2
to Bass Clarinet
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.


(1-3x)
336
337
338
Bs. Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.

339A

(5-10x) (5-10x) (5-10x)

Bass Clarinet one breath

339B

(5-10x) (5-10x) (5-10x)

simile (one breath)

Bs. Cl. 1 2

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3

Voice 1

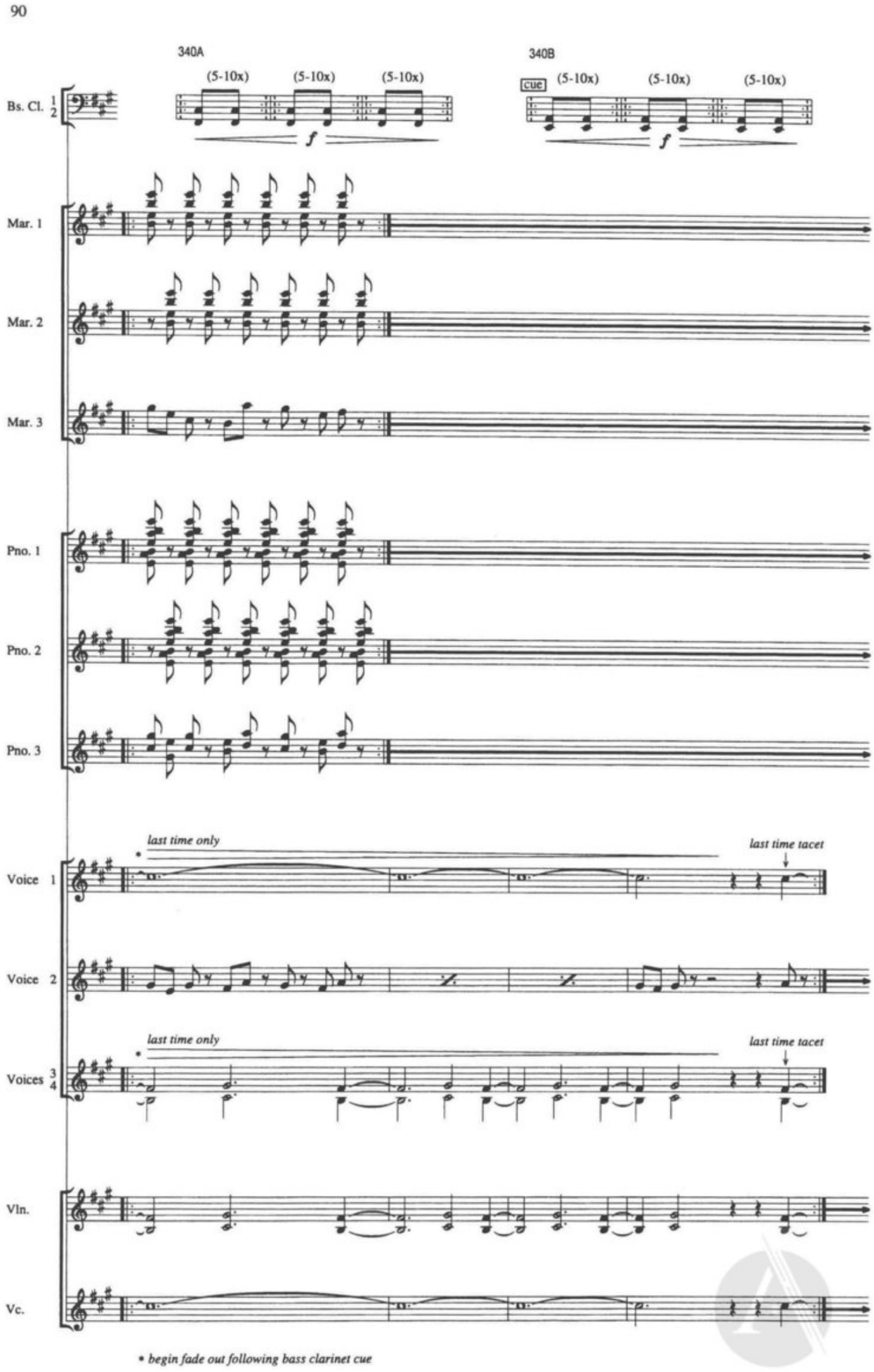
Voice 2

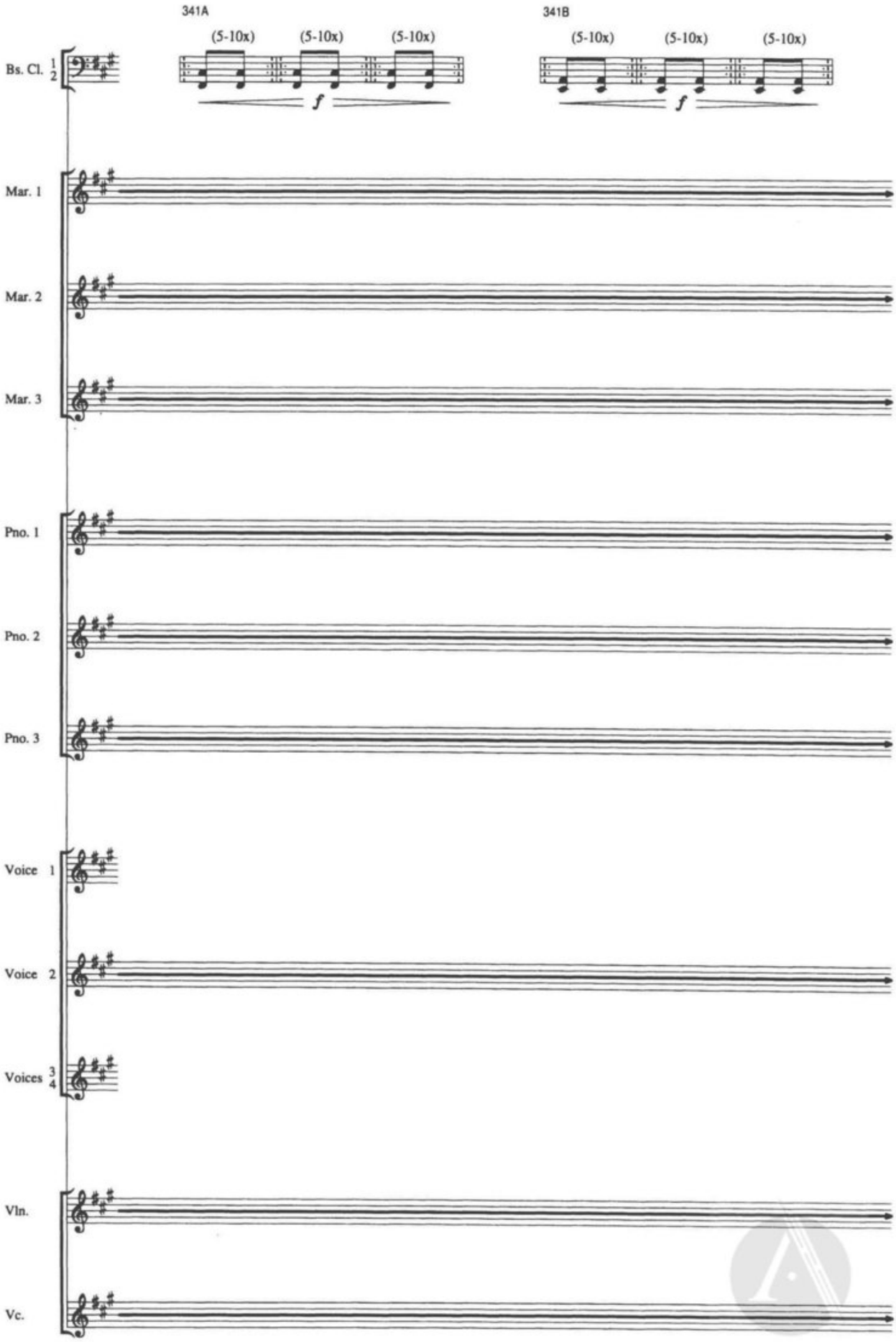
Voices 3 4

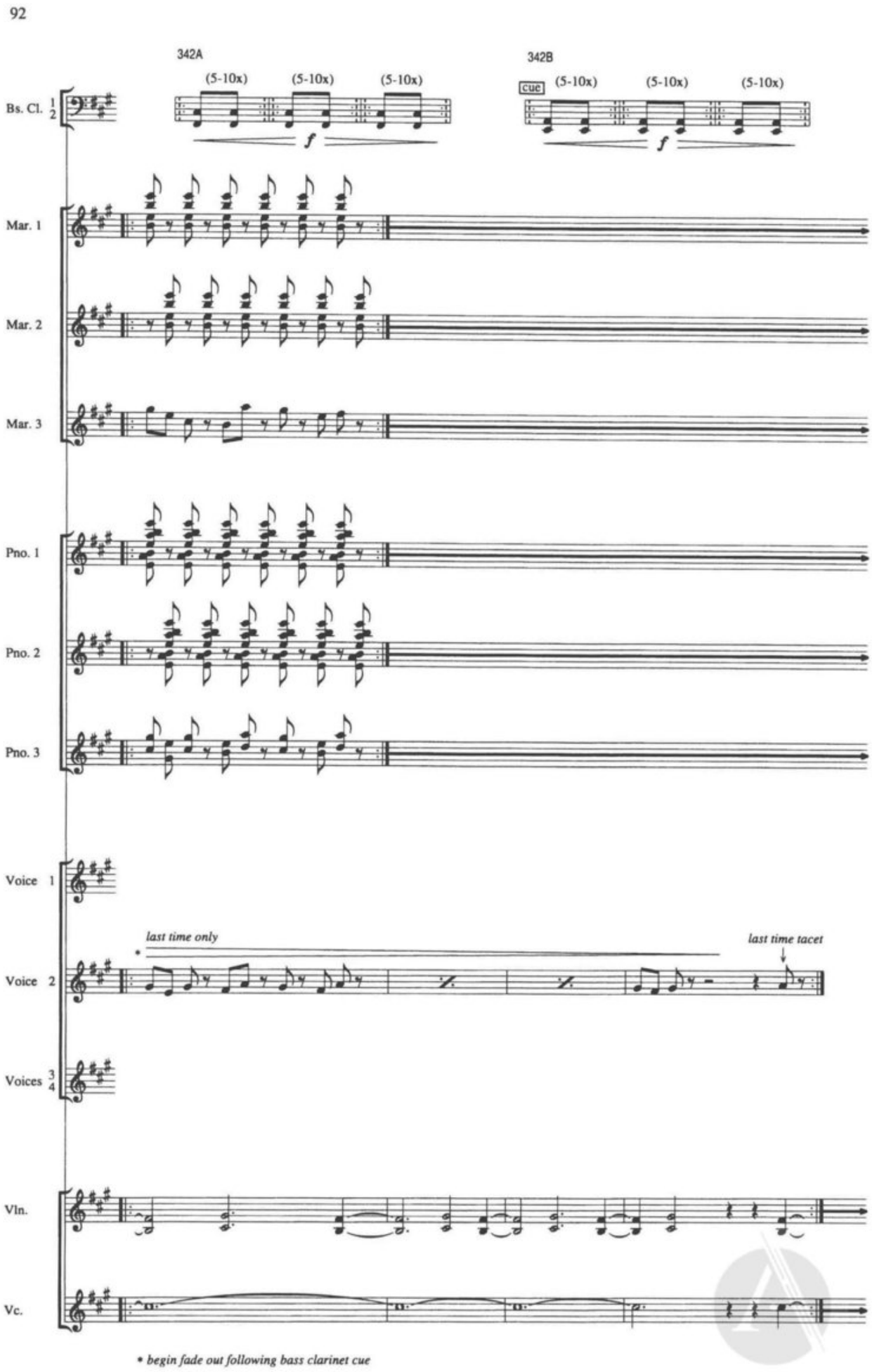
Vln.

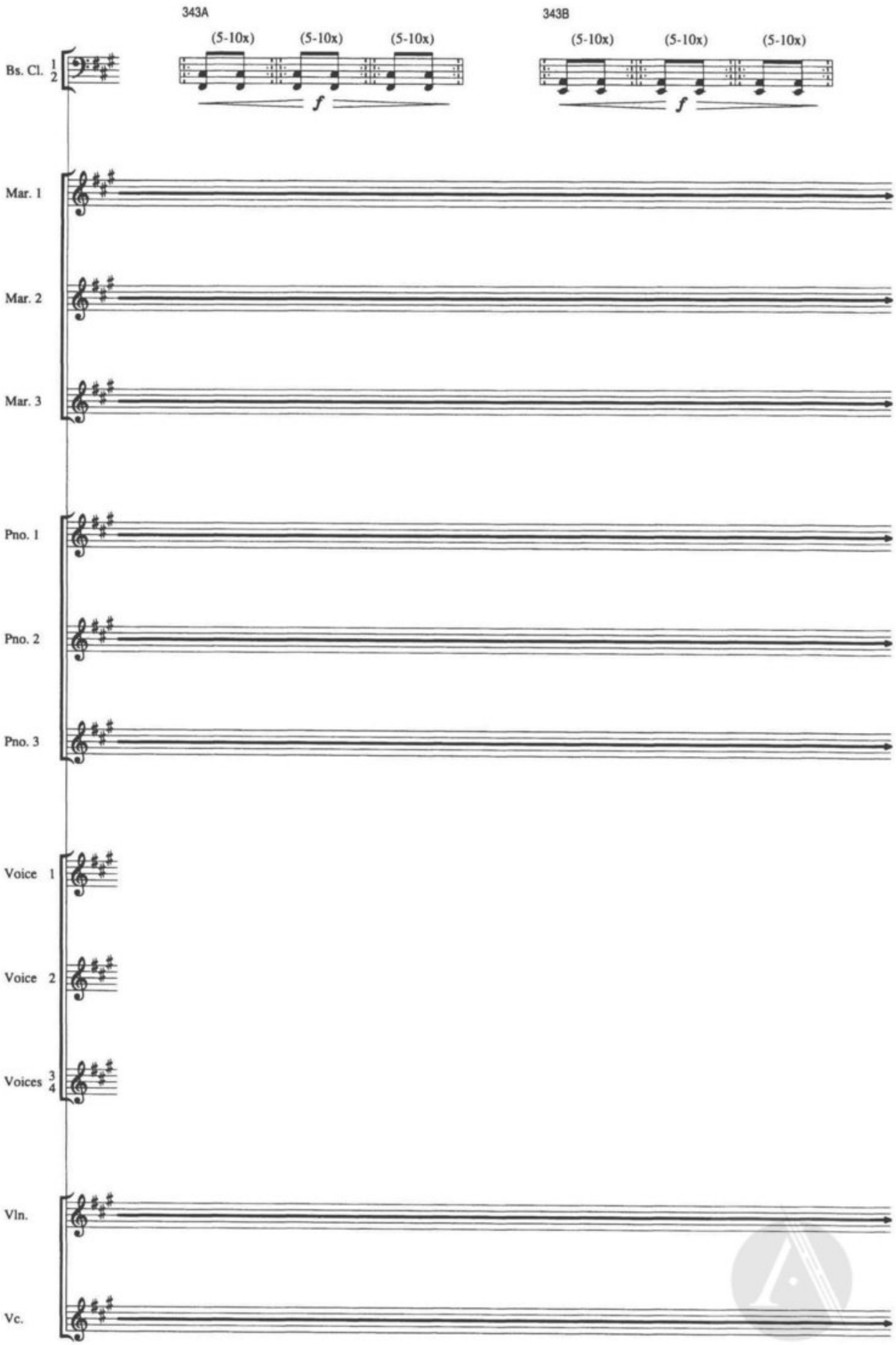
Vc.

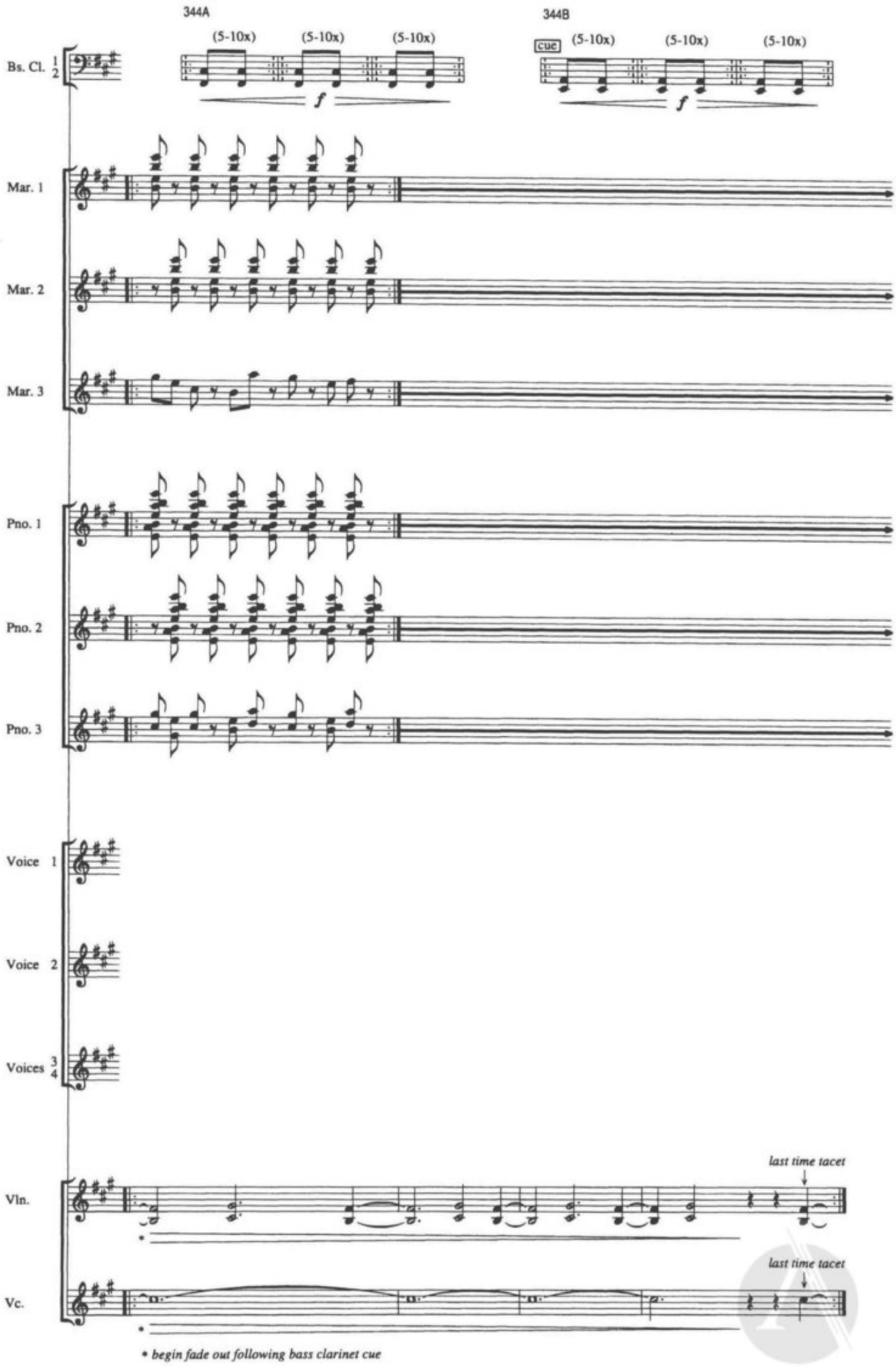
* in one breath; breathe when comfortable; fade in/out through repeats ad lib

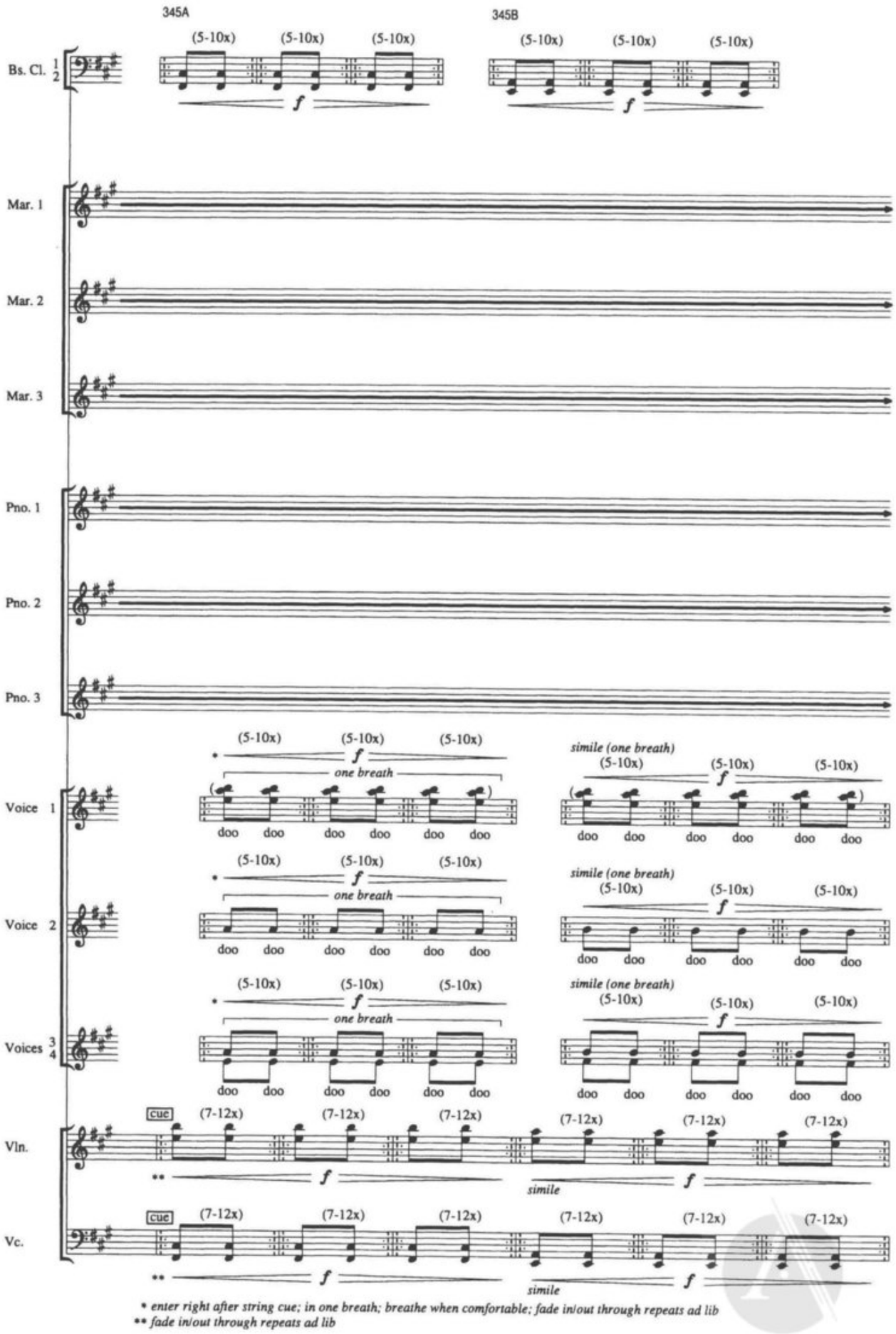

90
340A
340B
(5-10x)
cue
Bs. Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
last time only
last time tacet
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.
* begin fade out following bass clarinet cue

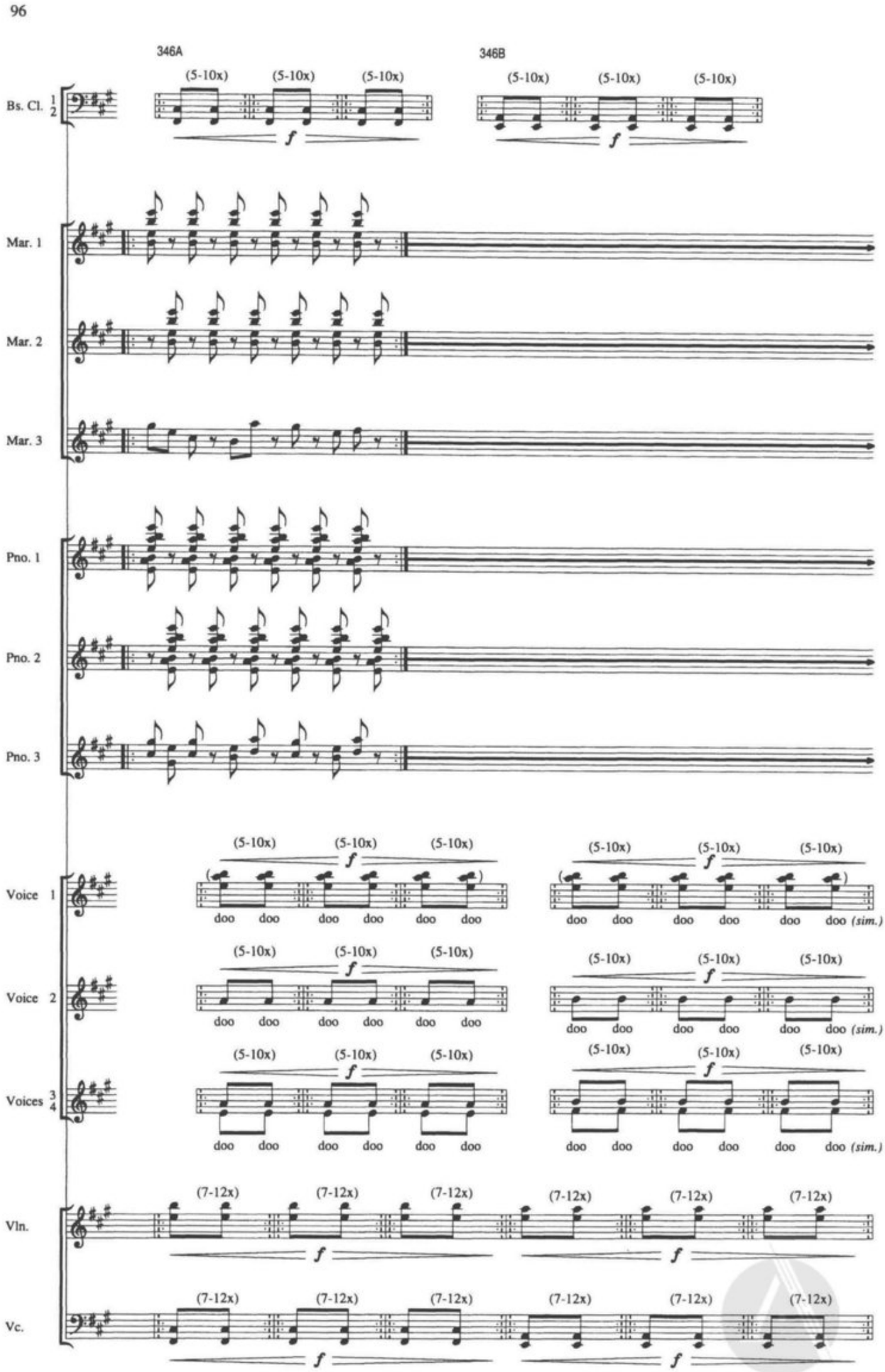

341A
(5-10x)
(5-10x)
(5-10x)
f
341B
(5-10x)
(5-10x)
(5-10x)
f
Bs. Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.

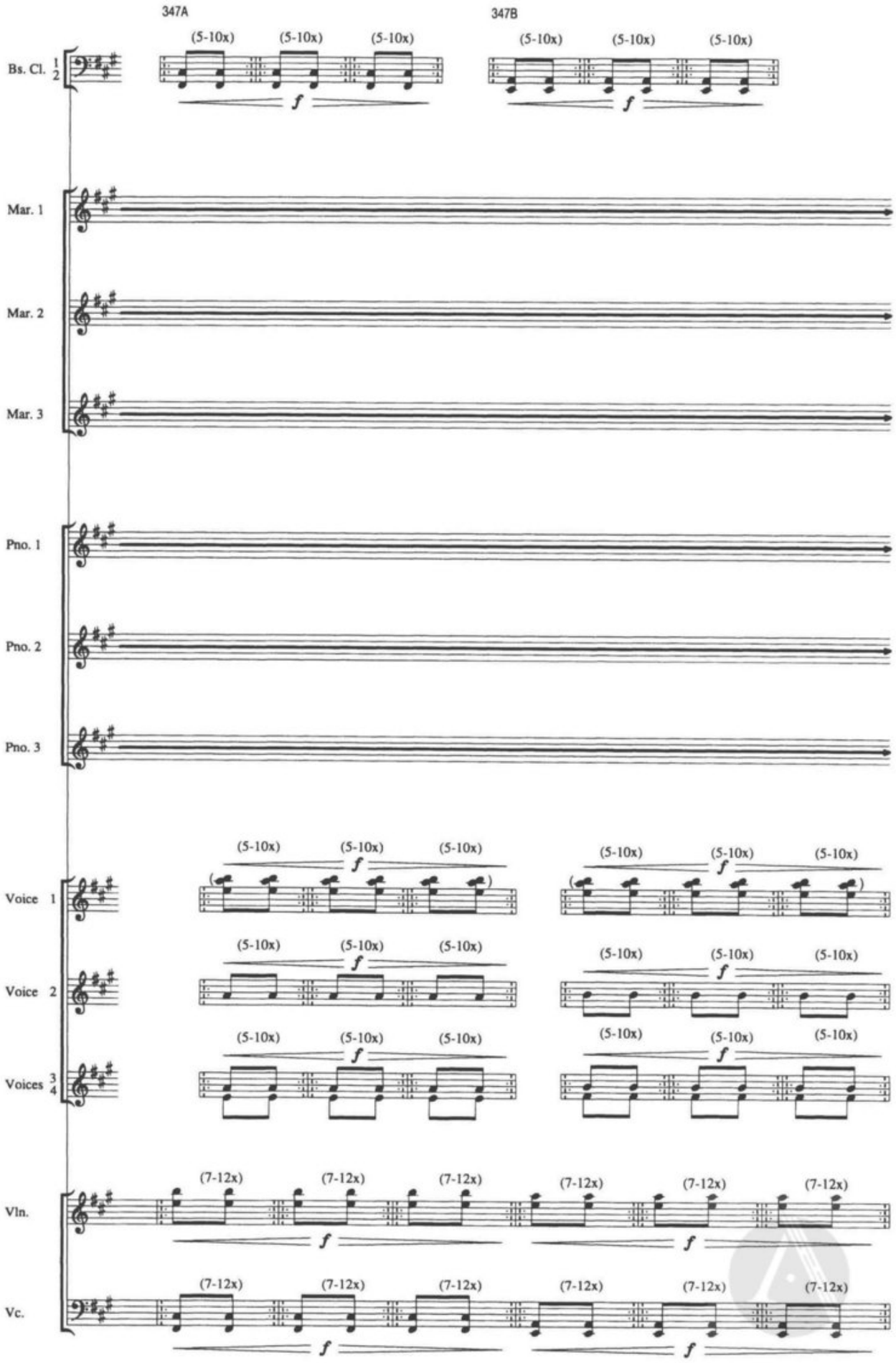

92
342A
342B
(5-10x)
cue
Bs. Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.
last time only
last time tacet
* begin fade out following bass clarinet cue


343A
(5-10x)
(5-10x)
(5-10x)
f
343B
(5-10x)
(5-10x)
(5-10x)
f
Bs. Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.


344A
(5-10x)
(5-10x)
(5-10x)
344B
cue
(5-10x)
(5-10x)
(5-10x)
Bs. Cl. 1 2
f
f
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.
last time tacet
last time tacet
* begin fade out following bass clarinet cue


345A
345B
Bs. Cl. 1 2
(5-10x)
f
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
one breath
doo
simile (one breath)
Vln.
Vc.
cue
(7-12x)
simile
* enter right after string cue; in one breath; breathe when comfortable; fade in/out through repeats ad lib
** fade in/out through repeats ad lib


96
346A
346B
Bs. Cl. 1 2
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.
(5-10x)
(7-12x)
f
doo
(sim.)


347A
347B
Bs. Cl. 1 2
(5-10x)
f
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Voice 1
Voice 2
Voices 3 4
Vln.
Vc.
(7-12x)

348 349

Bs. Cl. 1 2 — cue (5-10x) (5-10x) (5-10x) — big cue (5-10x) (5-10x) — *f*

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3

Voice 1 — (5-10x) (5-10x) (5-10x) — (5-10x) — *f*

Voice 2 — (5-10x) (5-10x) (5-10x) — (5-10x) — *f*

Voices 3 4 — (5-10x) (5-10x) (5-10x) — (5-10x) — *f*

Vln. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *f* *f*

Vc. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *f* *f*

V

350

Bs. Cl. 1 2

(5-10x) (5-10x) (5-10x)

f

Mar. 1

mf

Mar. 2

mf

Pno. 1

r.h.

l.h.

Pno. 3

r.h.

l.h.

Voice 1

(5-10x) *f* (5-10x) (5-10x)

Voice 2

(5-10x) *f* (5-10x) (5-10x)

Voices 3 4

(5-10x) *f* (5-10x) (5-10x)

Vln.

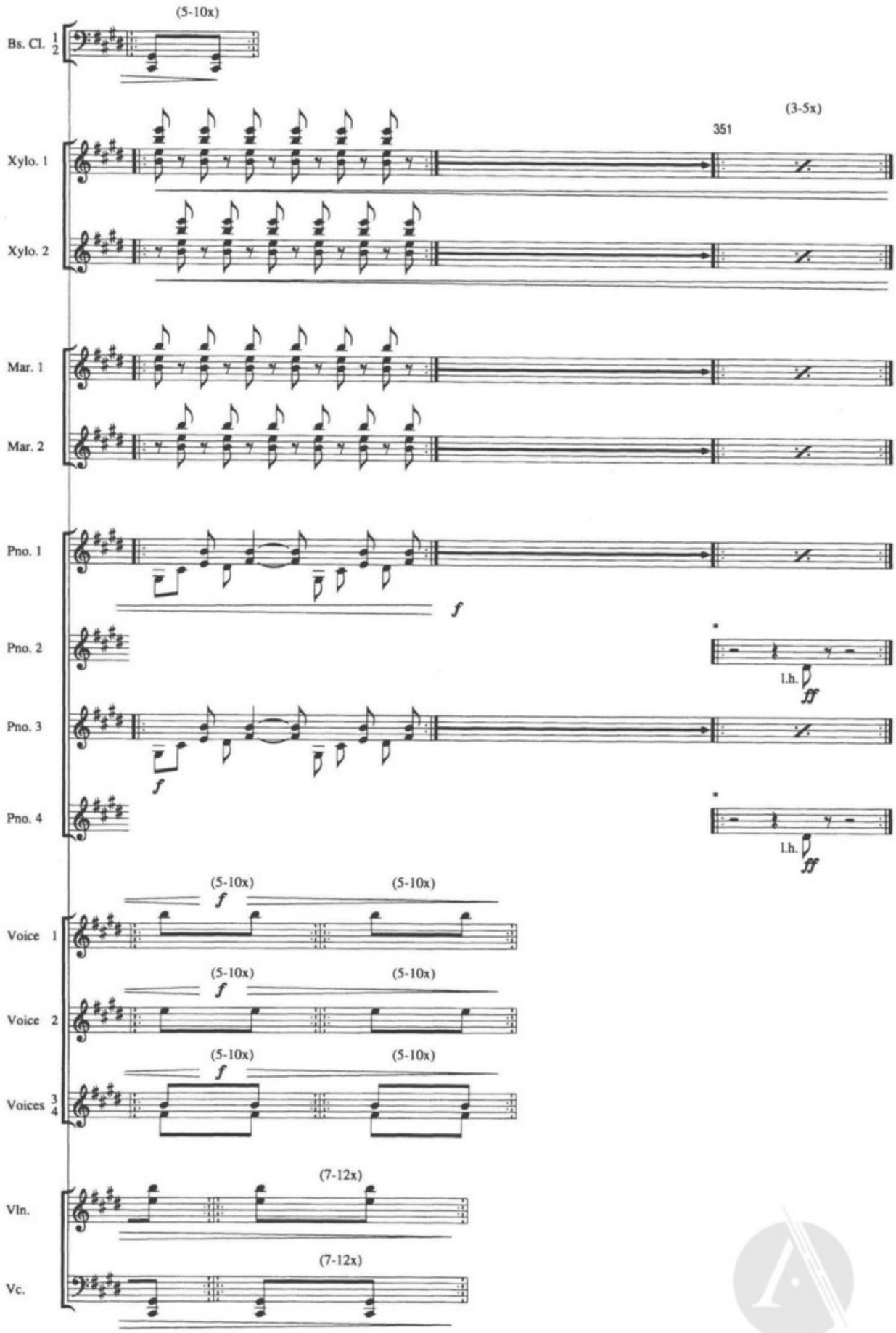
(7-12x) (7-12x) (7-12x)

f

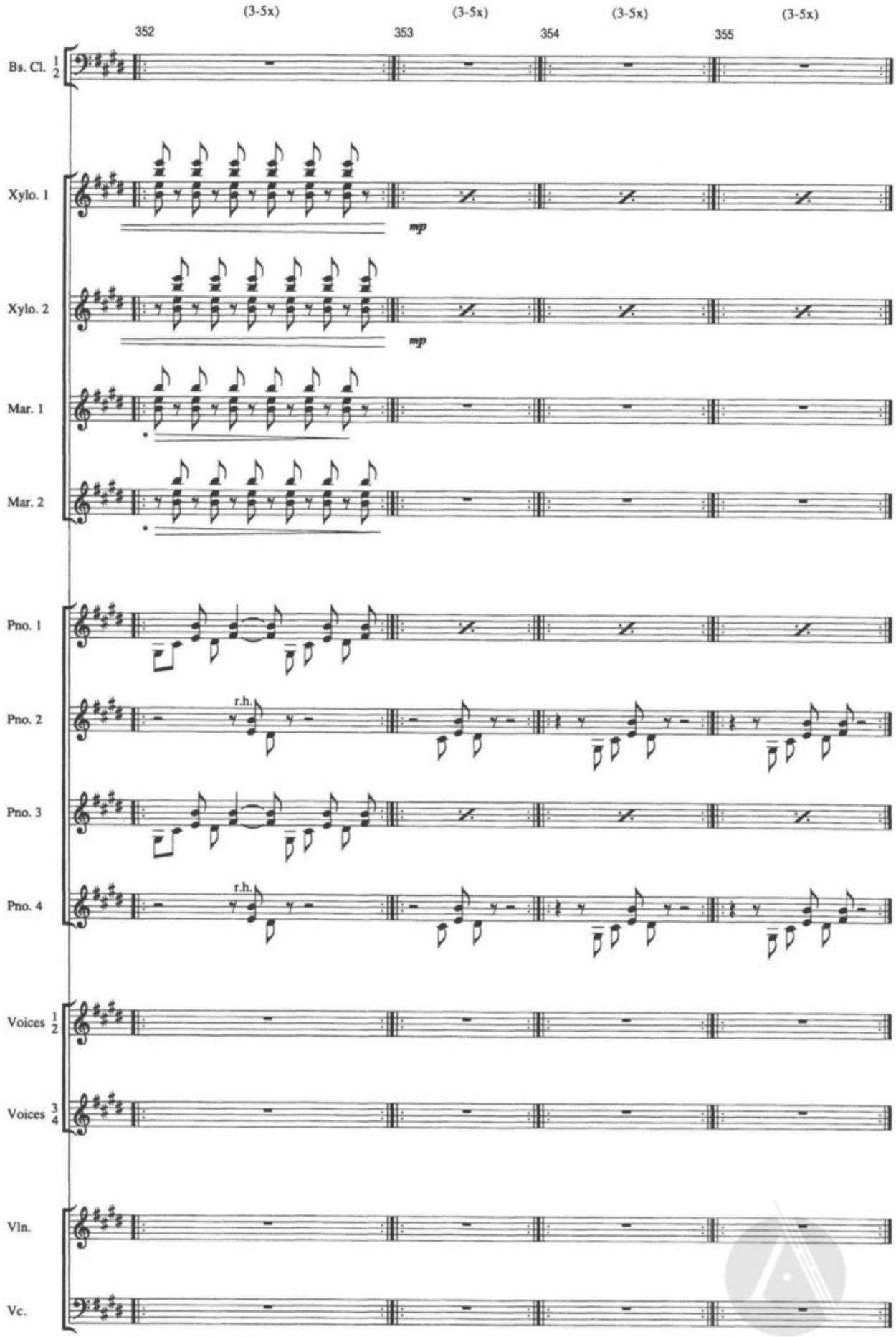
Vc.

(7-12x) (7-12x) (7-12x)

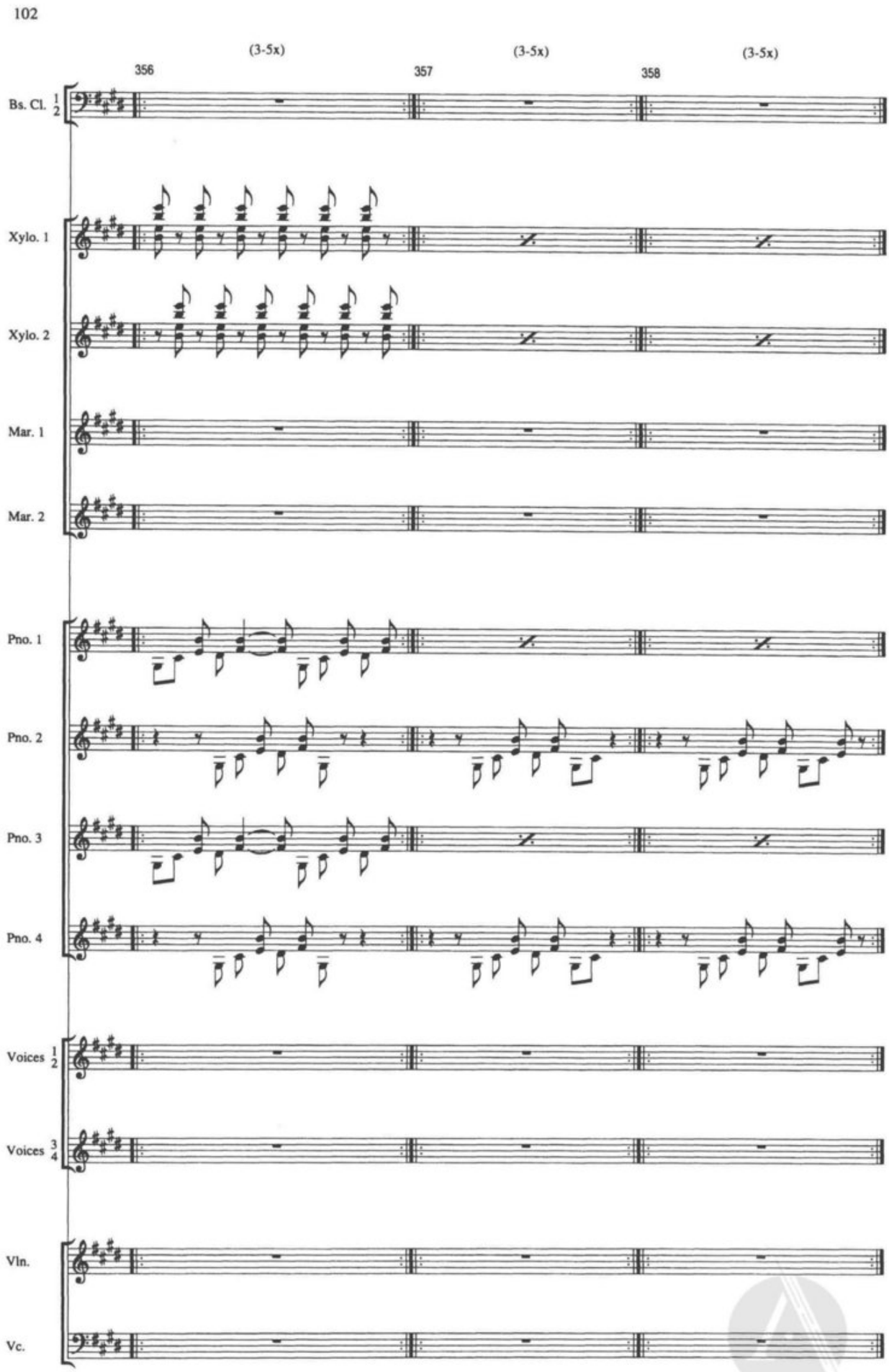
f

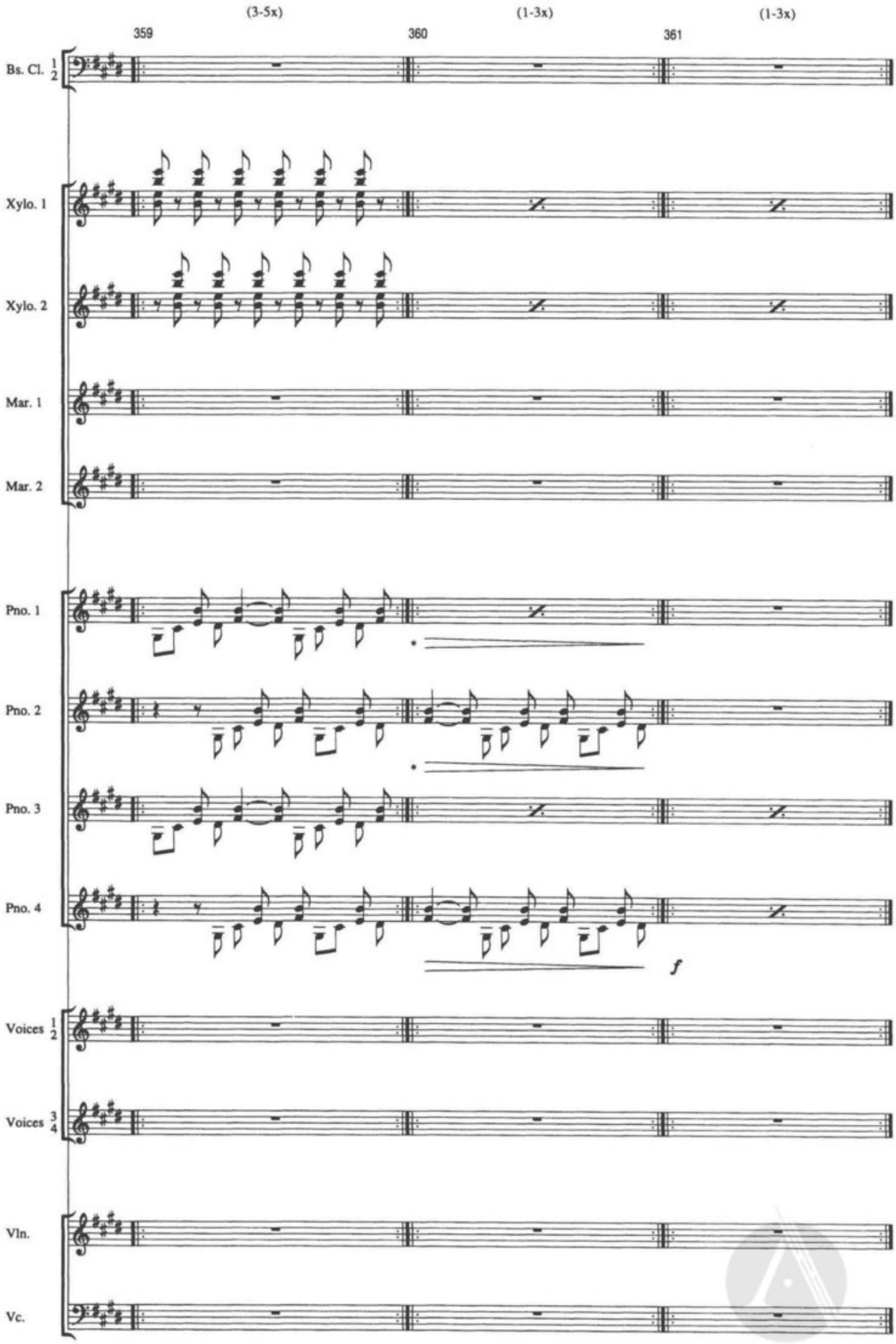


* piano 2 or 4 begins, other piano following immediately next bar; similarly through 360

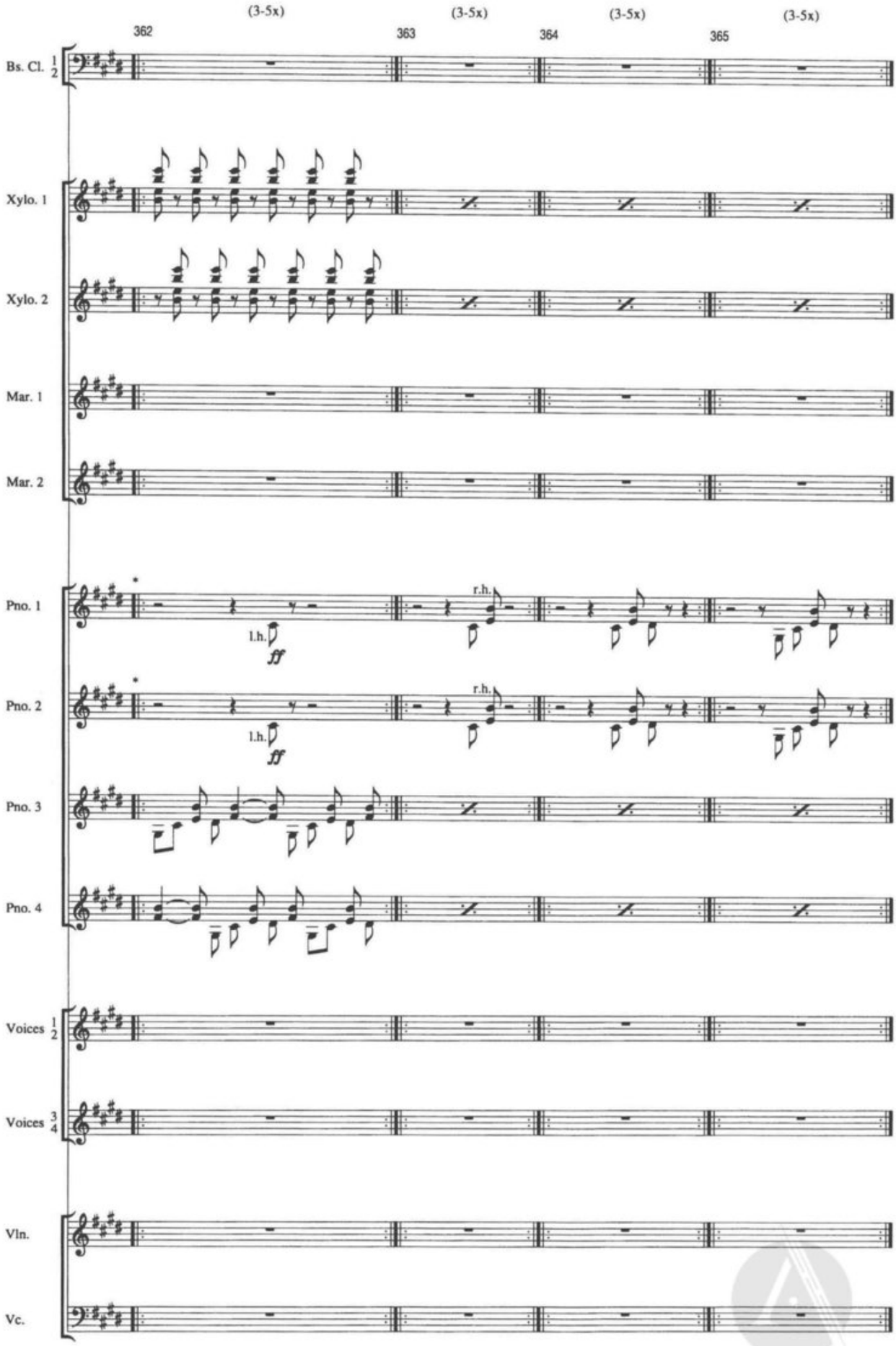


* *fade out gradually through repeats*

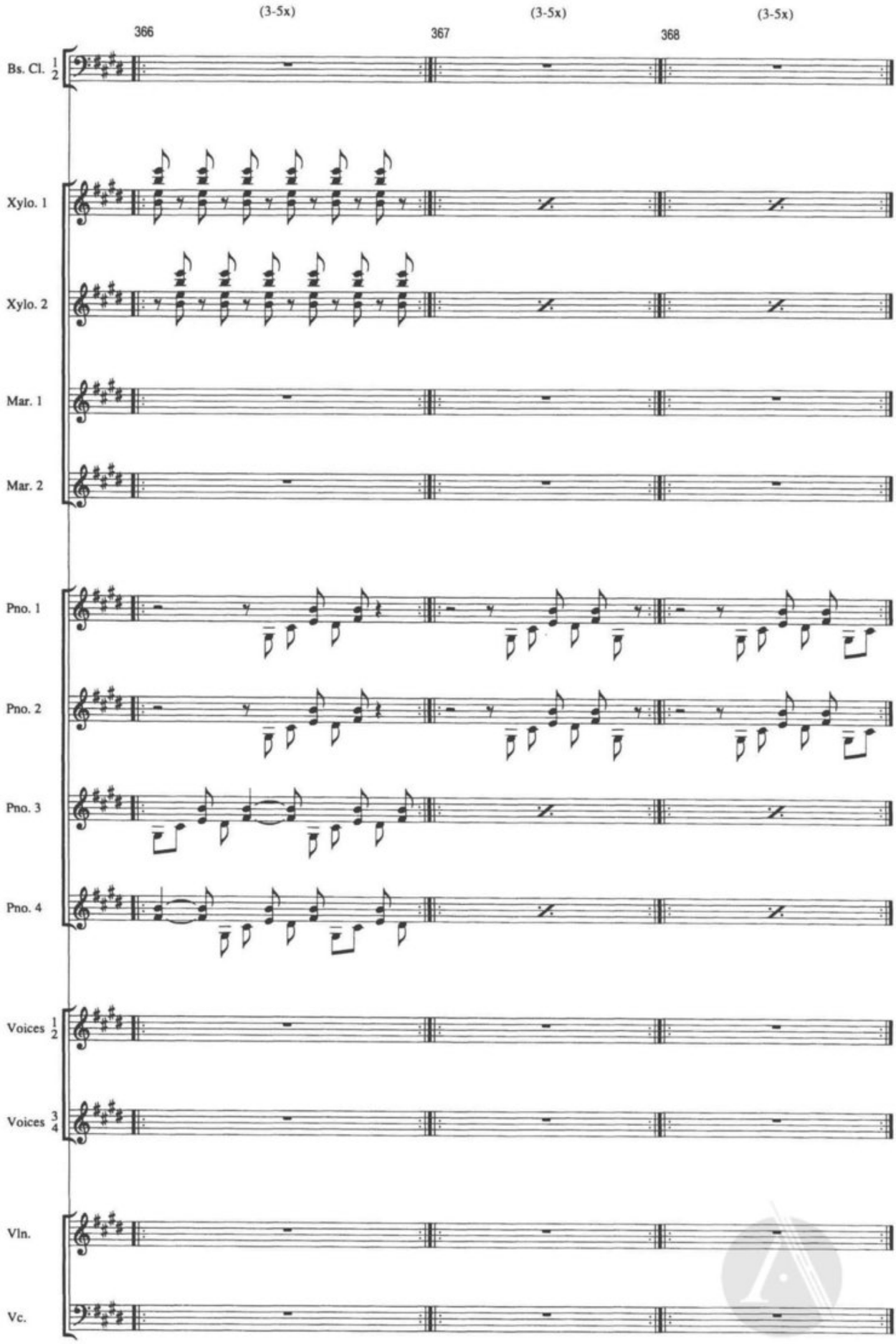

102
356
(3-5x)
357
(3-5x)
358
(3-5x)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

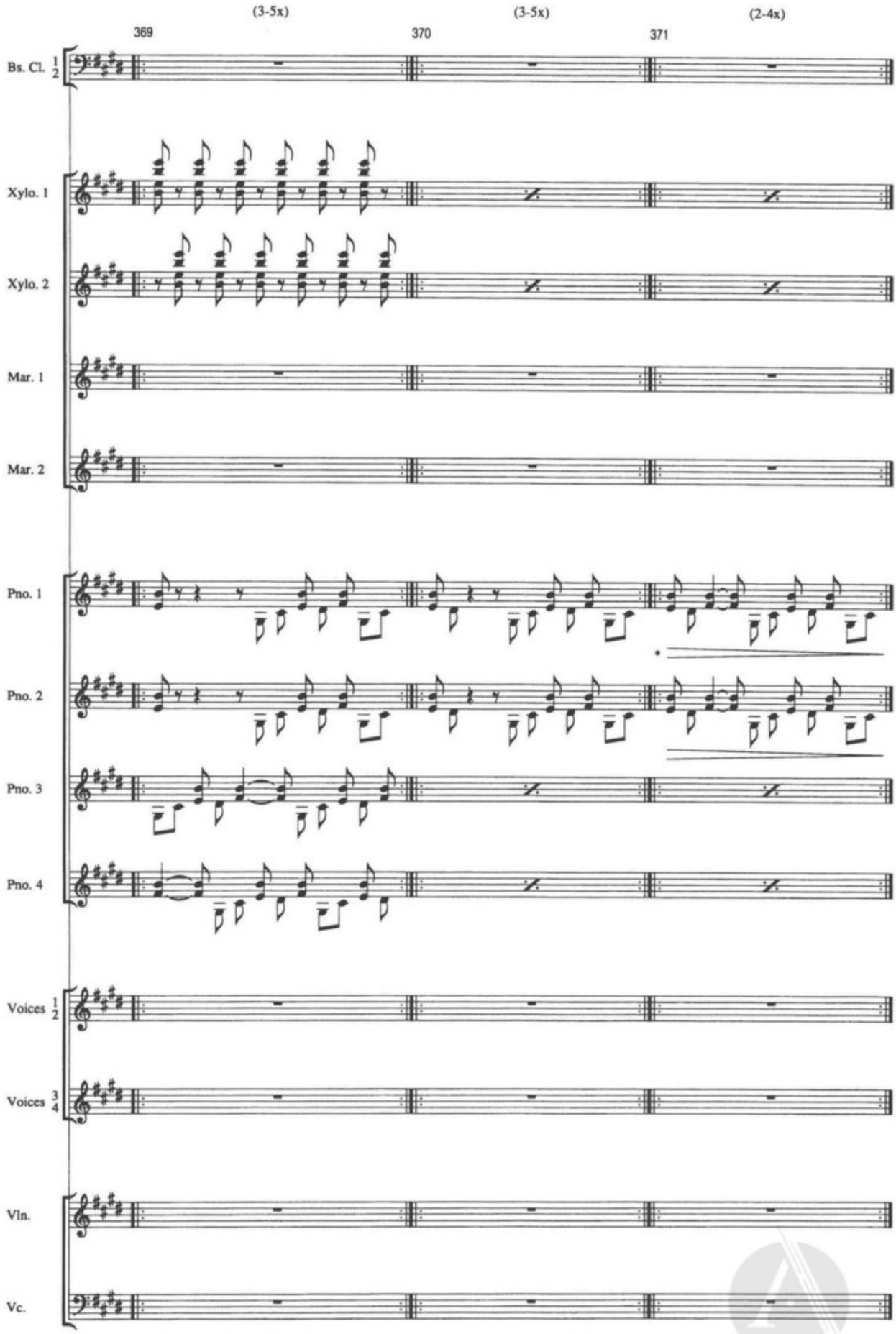


* *fade out gradually through repeats*

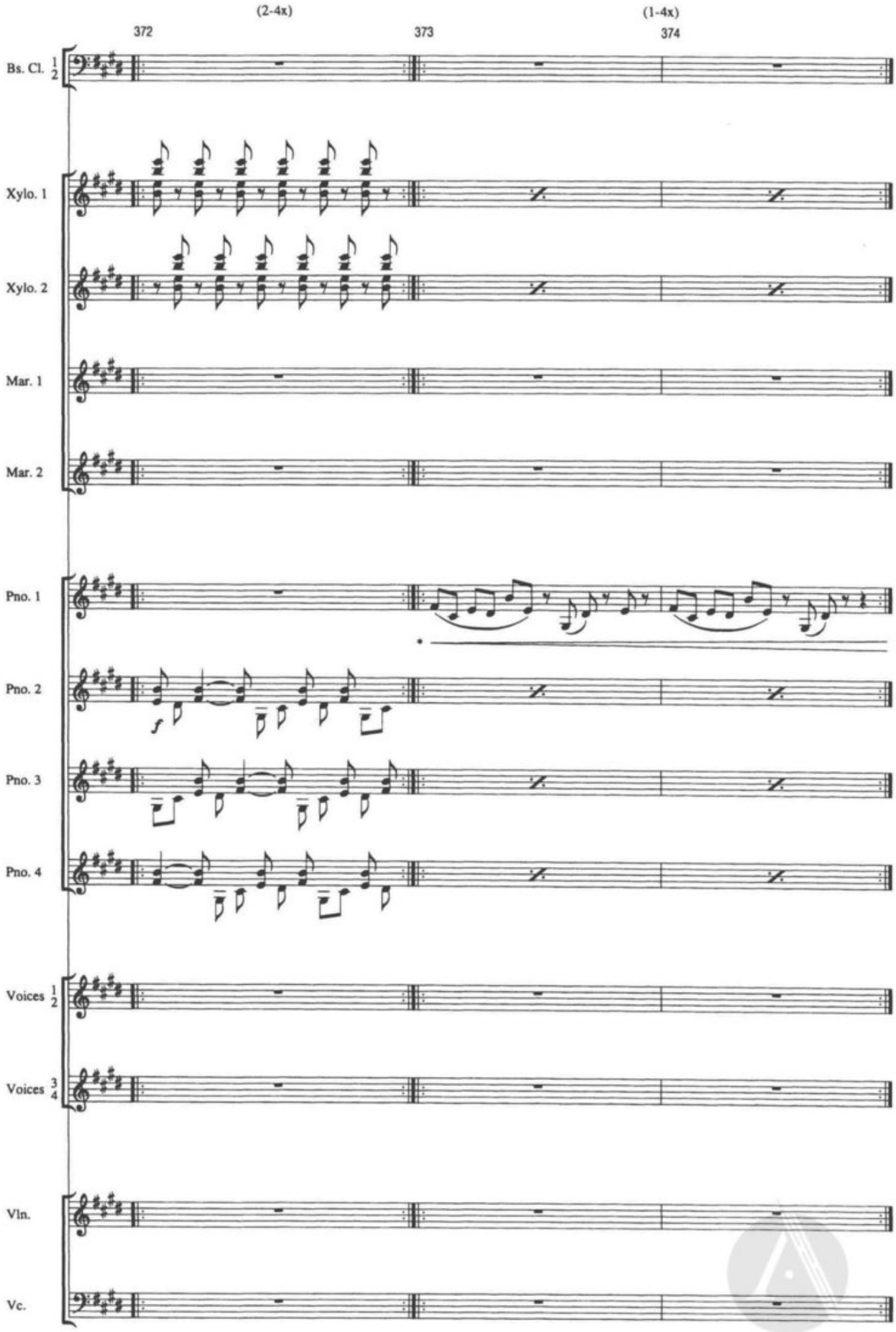


* *piano 1 or 2 begins, other piano following immediately next bar; similarly through 371*


(3-5x)
(3-5x)
(3-5x)
366
367
368
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.



* *fade out gradually through repeats*



* *fade in gradually through repeats*

(1-2x)

375 376 377

Bs. Cl. 1 2

Xylo. 1

Xylo. 2

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3

Pno. 4

Voices 1 2

doo-dle doo-dle doo-dle doo doo doo doo-dle doo-dle doo-dle doo doo doo-dle doo-dle doo-dle doo doo doo

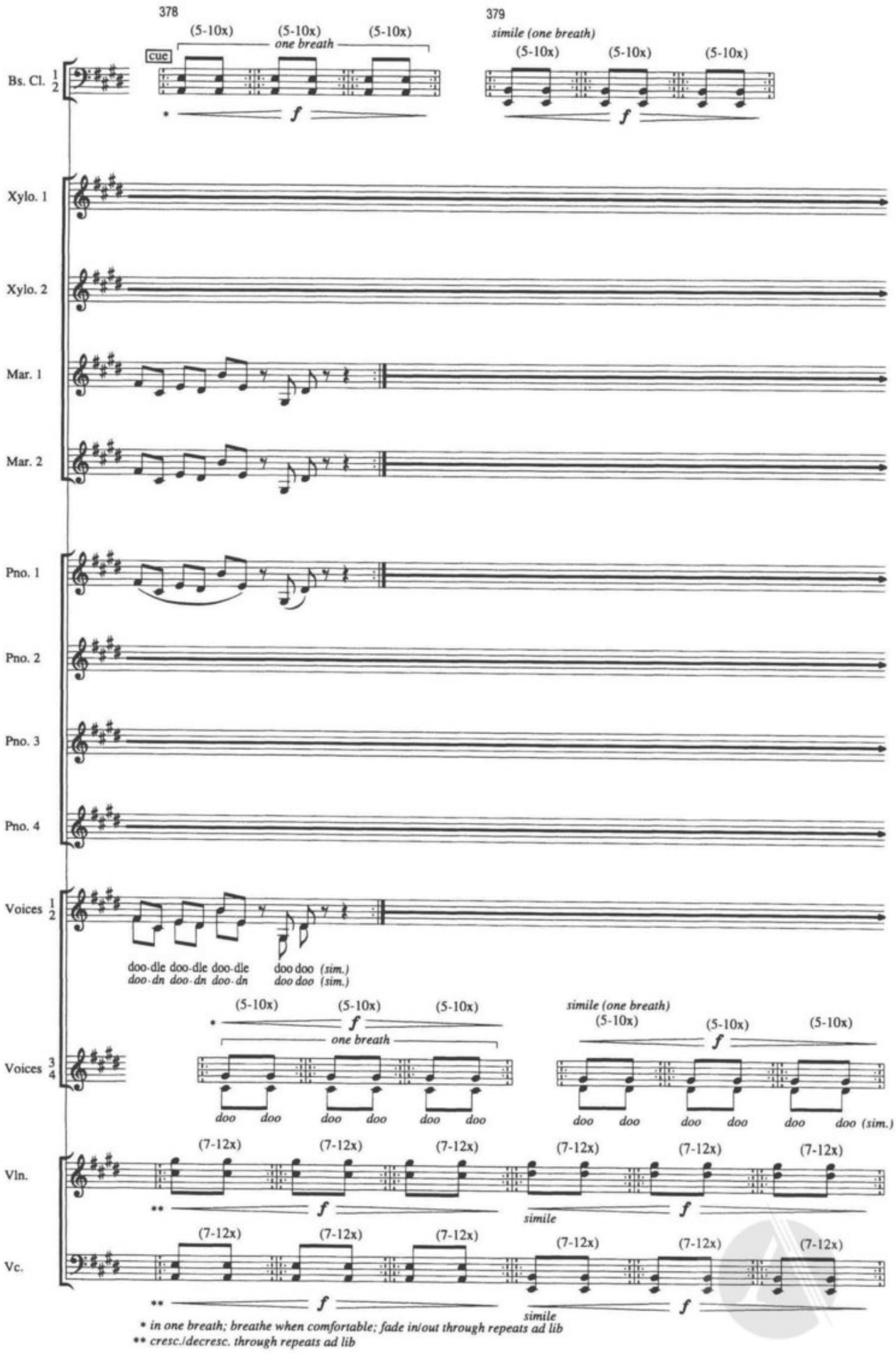
(ossia) → doo-dn doo-dn doo-dn doo doo doo doo-dn doo-dn doo-dn doo doo doo-dn doo-dn doo-dn doo doo doo

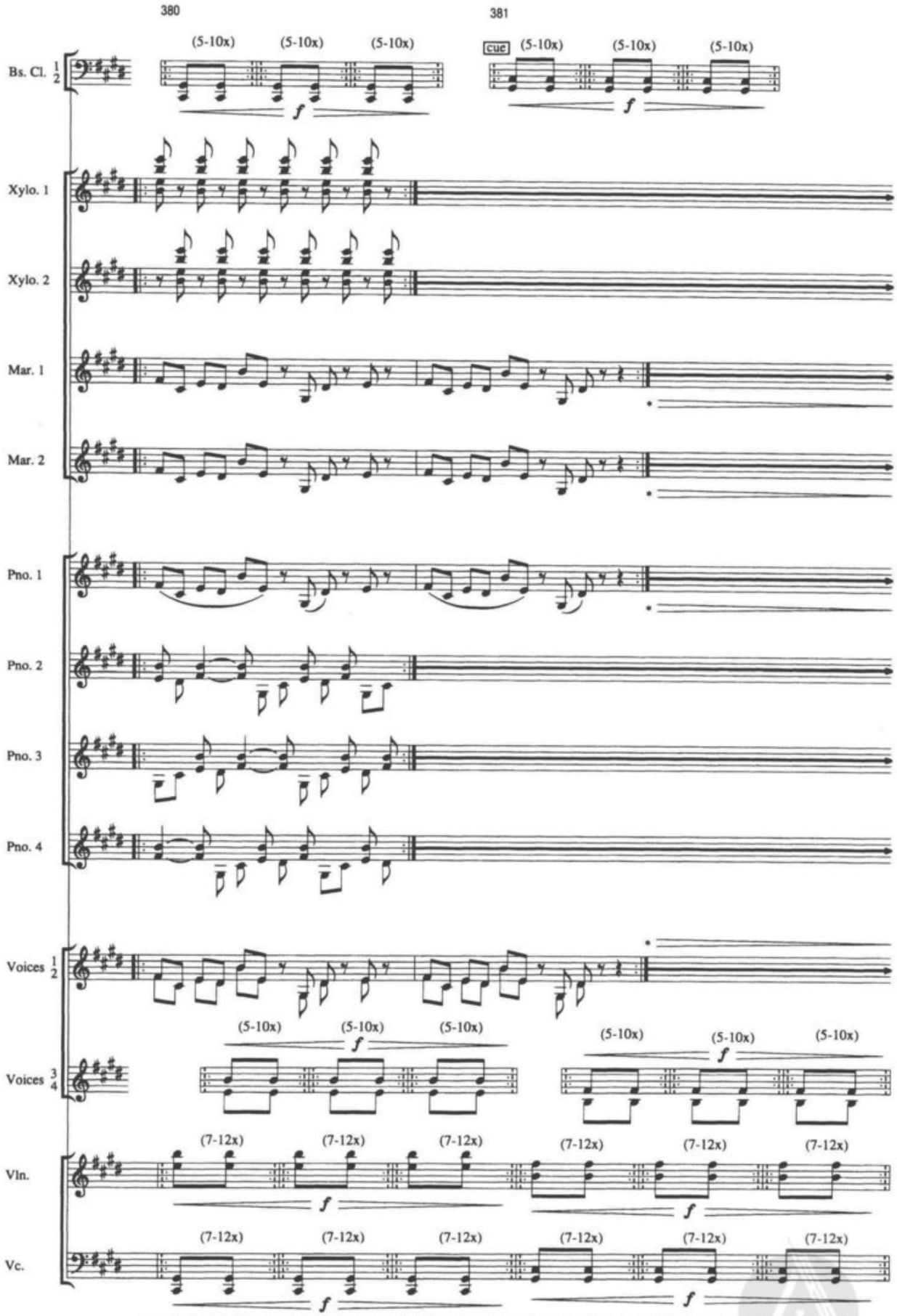
Voices 3 4

Vln.

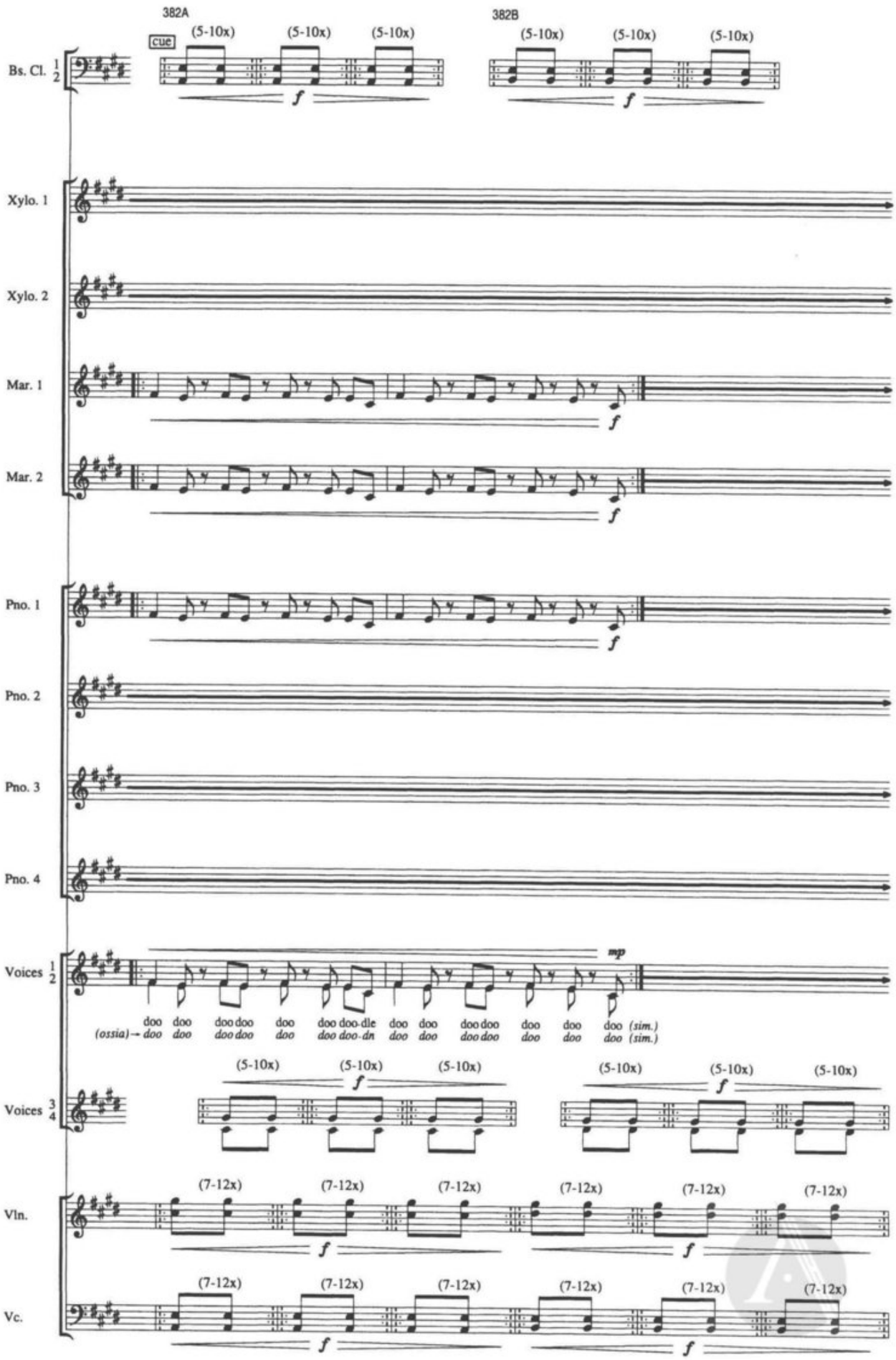
Vc.

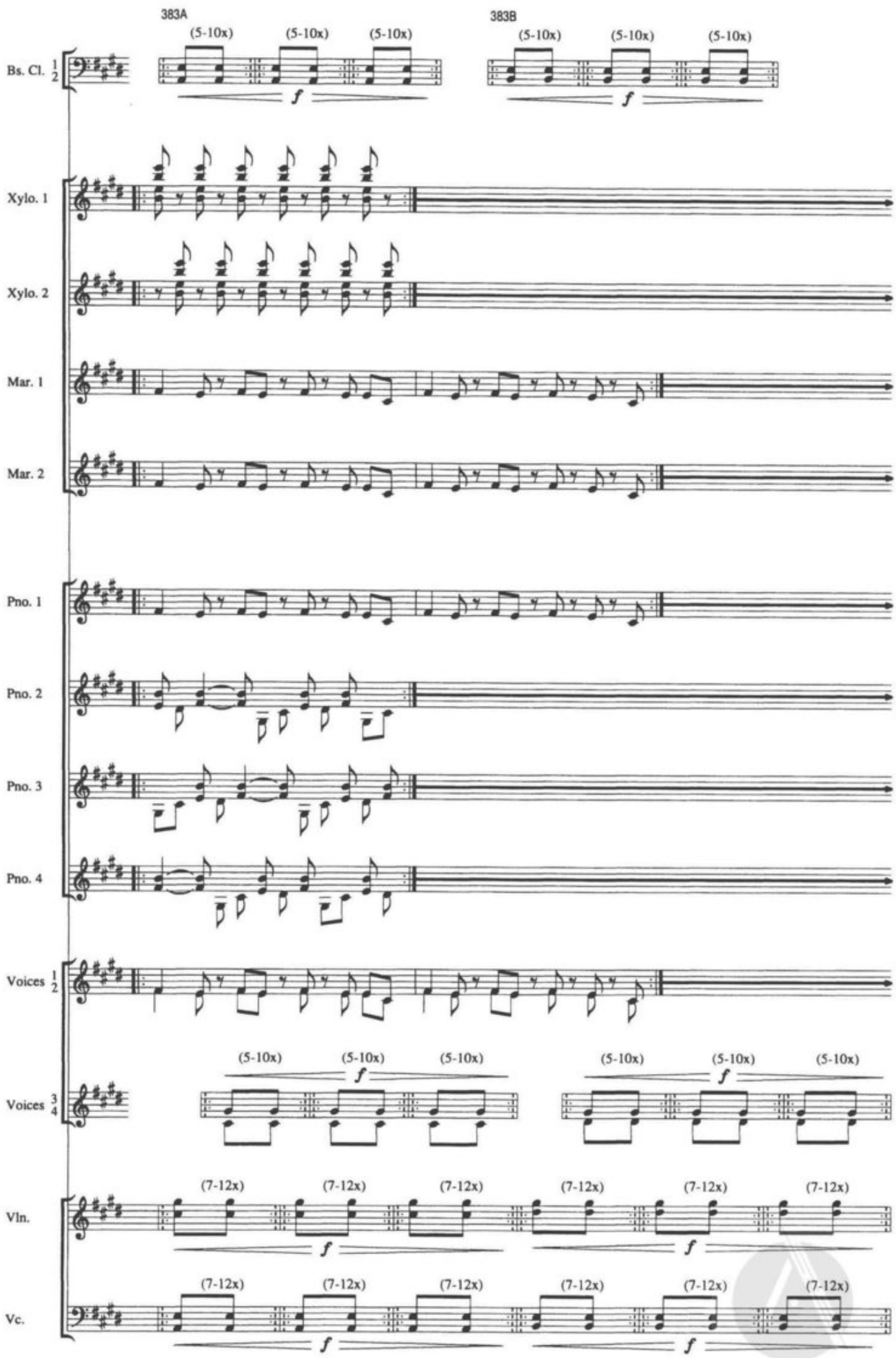
*fade in gradually through repeats

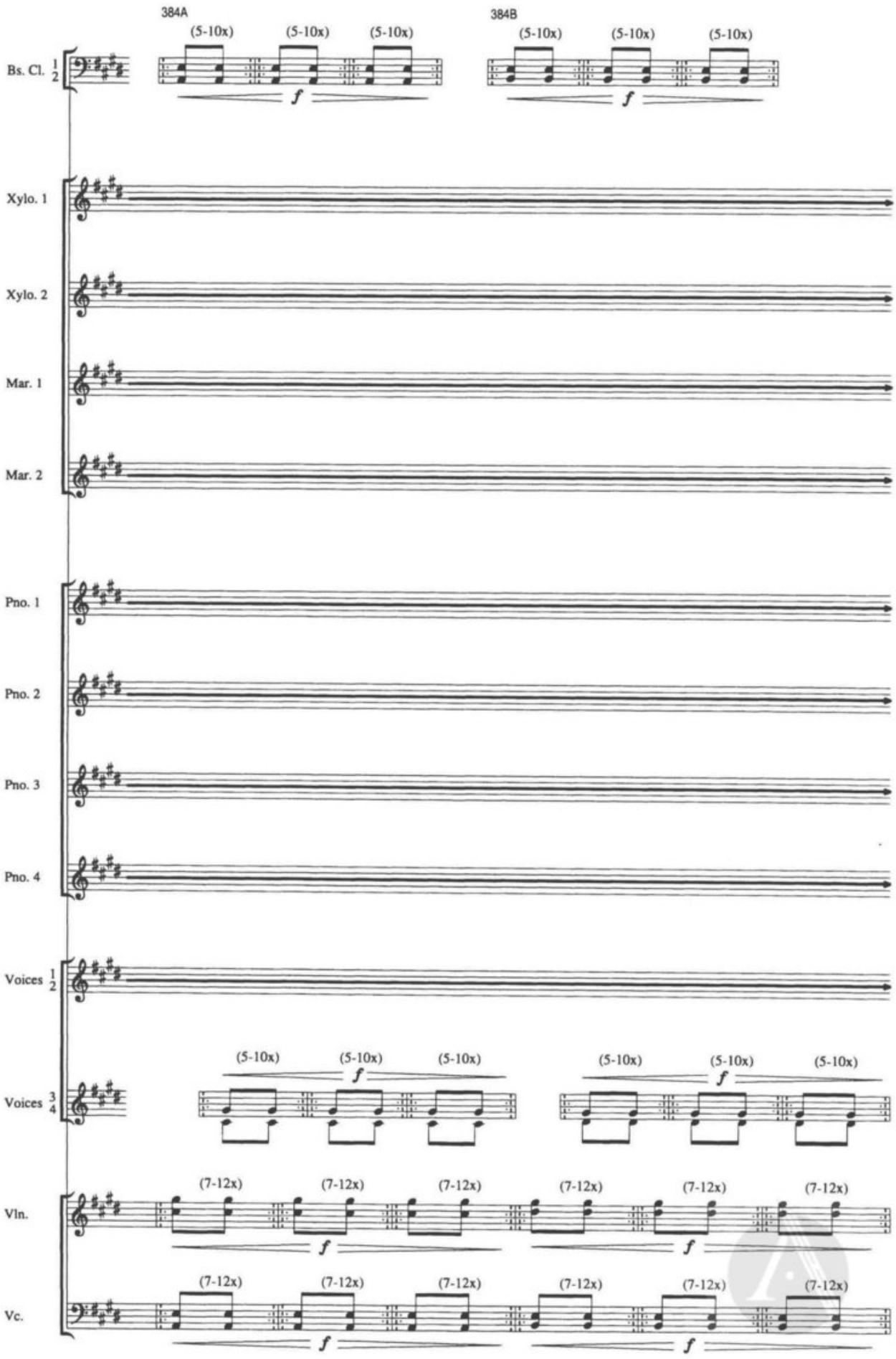

378
379
(5-10x)
one breath
cue
simile (one breath)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
doo-dle doo-dle doo-dle doo doo (sim.)
doo-dn doo-dn doo-dn doo doo (sim.)
Voices 3 4
doo doo doo doo doo doo
doo doo doo doo doo doo (sim.)
Vln.
(7-12x)
simile
Vc.
* in one breath; breathe when comfortable; fade in/out through repeats ad lib
** cresc./decresc. through repeats ad lib

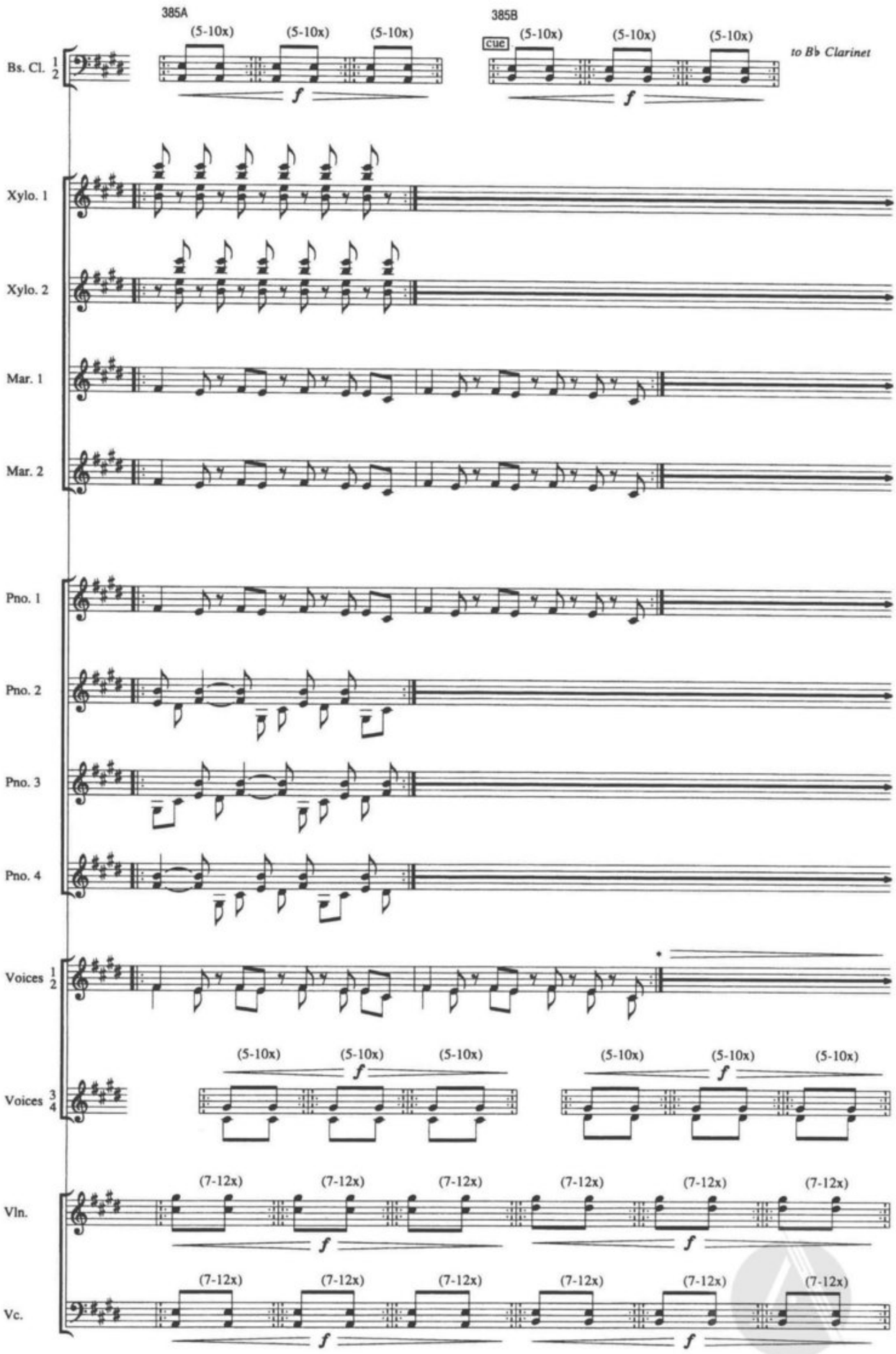


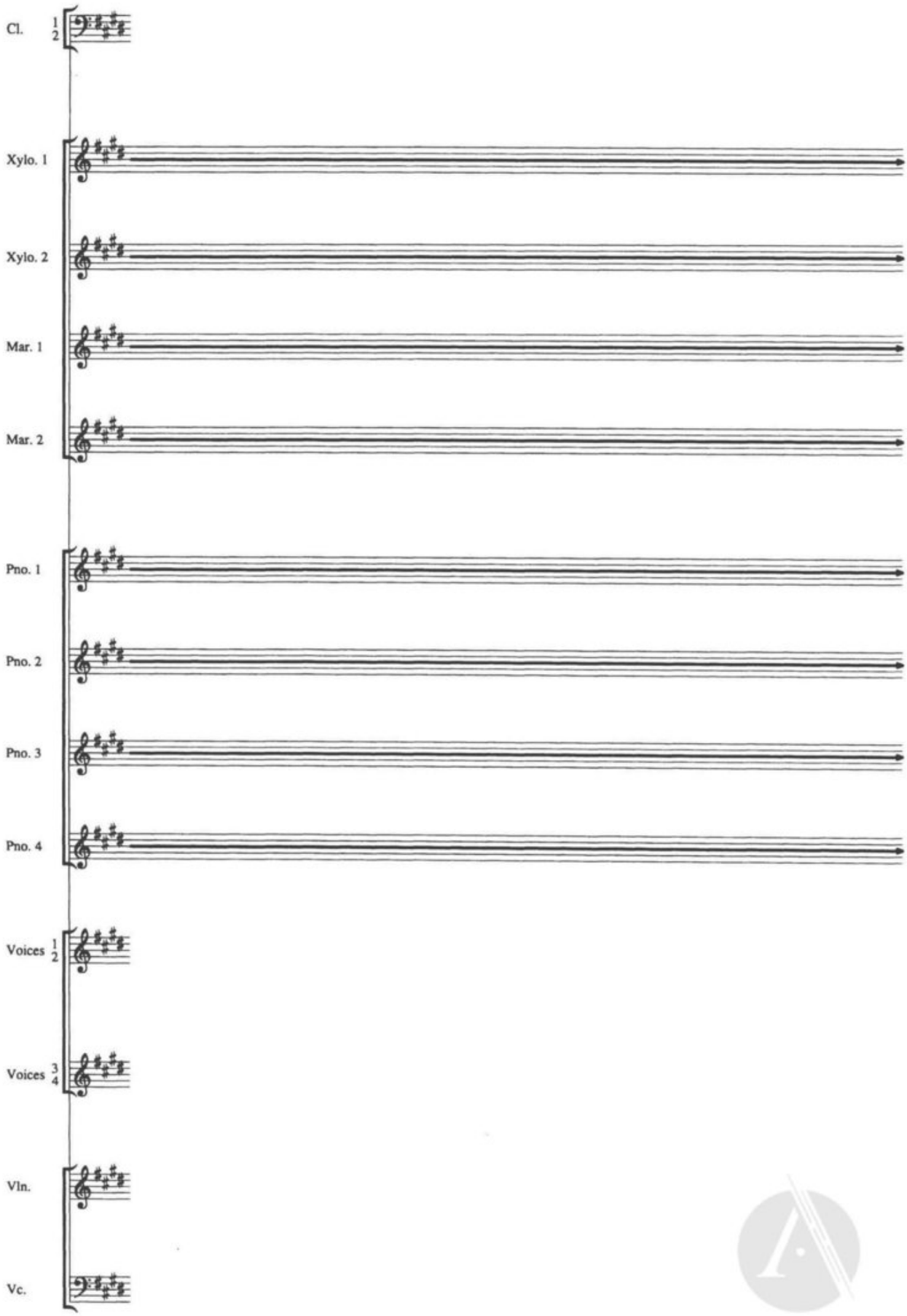
* marimba 1/2, piano 1, and voices 1/2 gradually fade out starting at the bass clarinet cue at 381 and continue their gradual fade out until the bass clarinet cue at 382A where they gradually fade in with no bars of silence in between

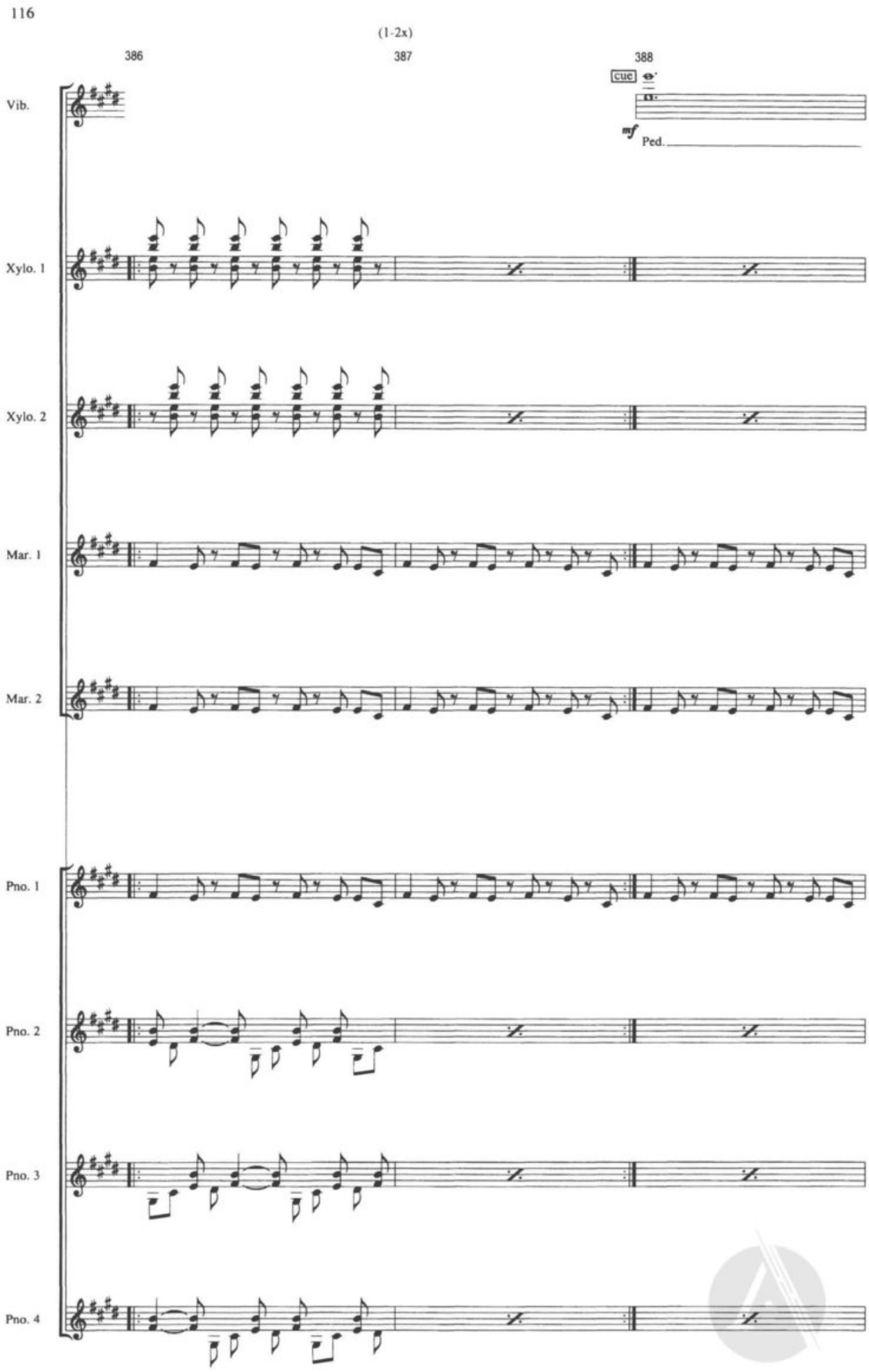

382A
382B
cue
(5-10x)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
mp
doo doo doo

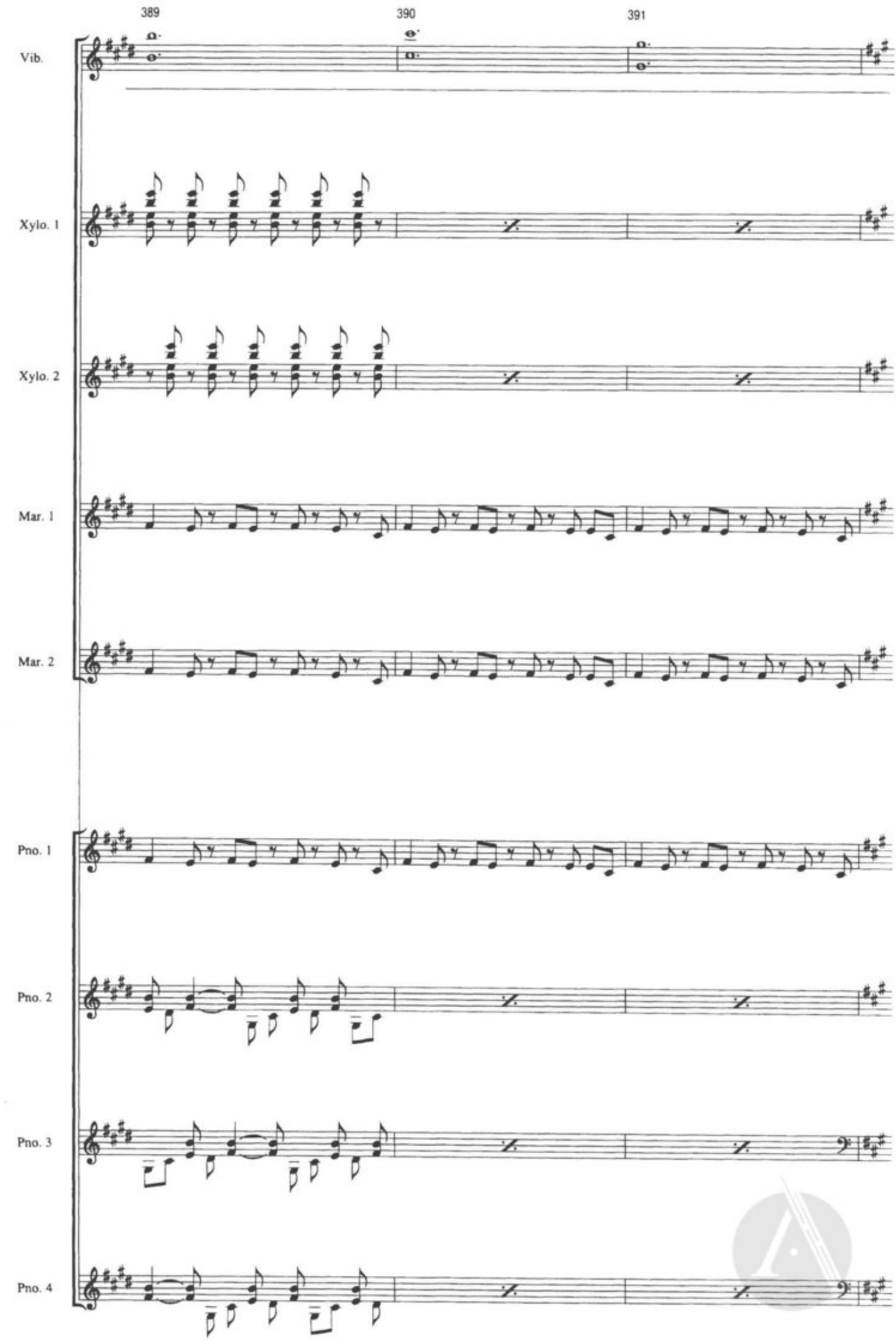

383A
383B
(5-10x)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
(7-12x)
Vln.
Vc.
f

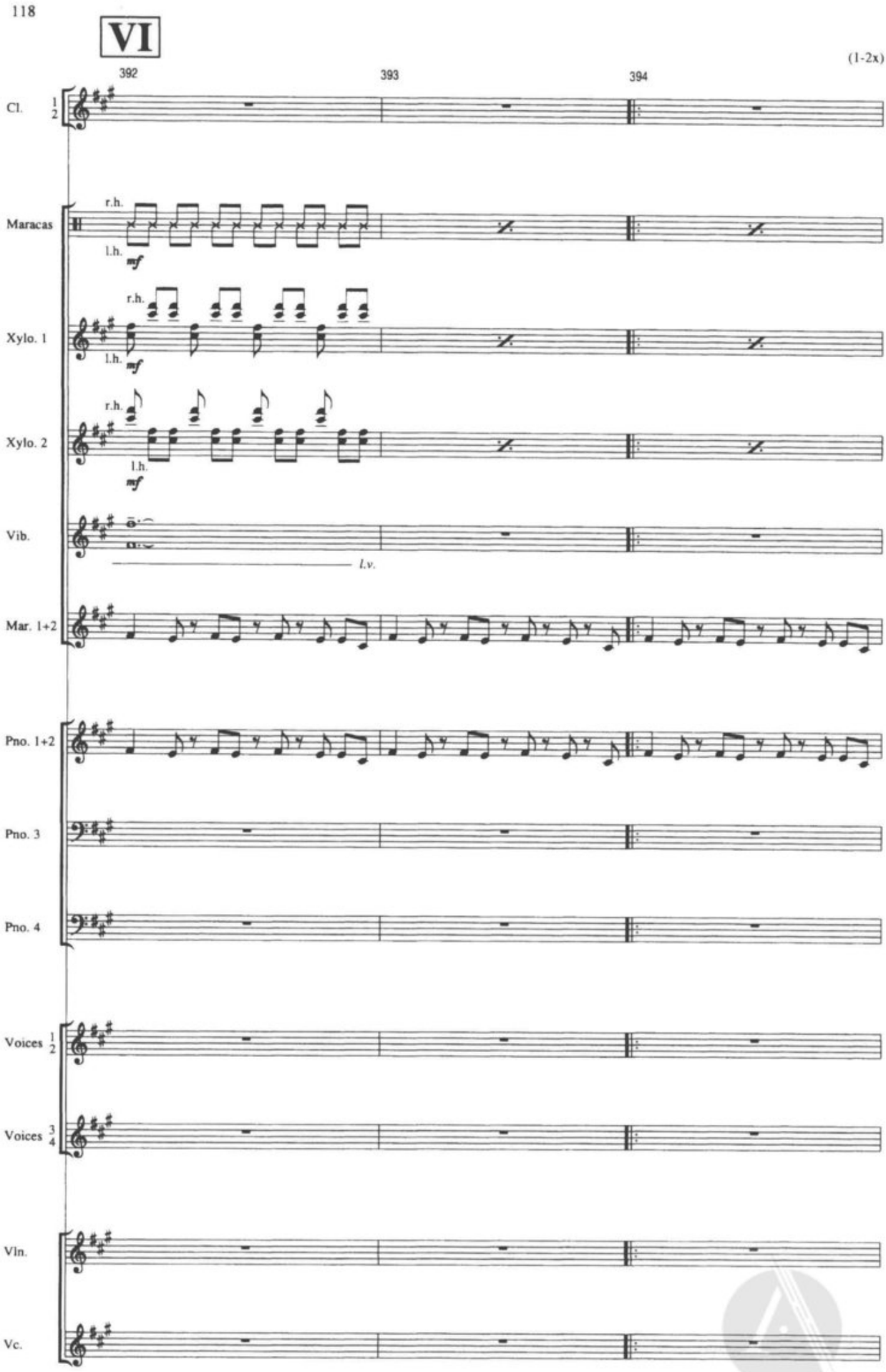

384A
384B
(5-10x)
(7-12x)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f

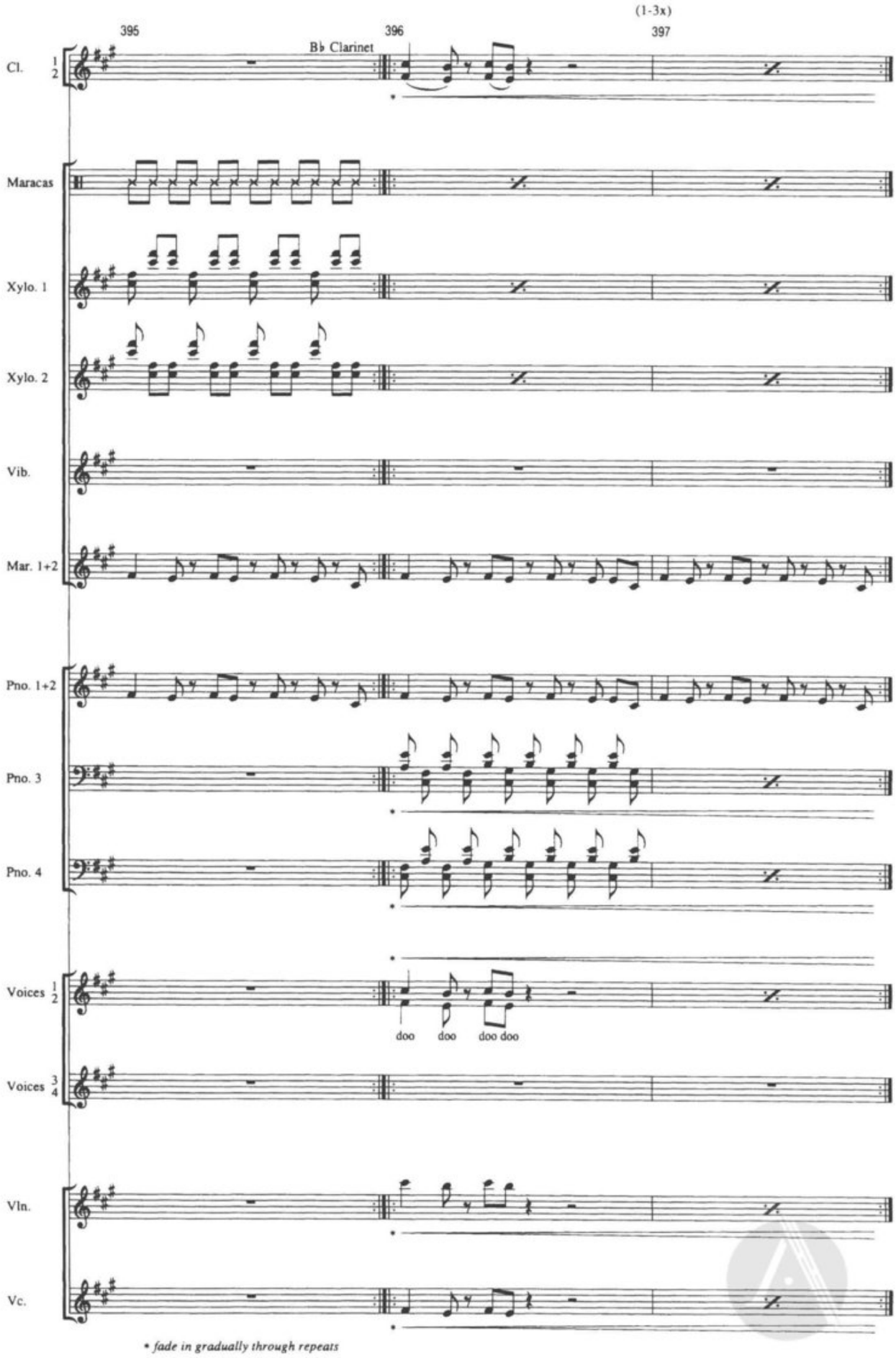

385A
385B
cue
(5-10x)
(7-12x)
to B♭ Clarinet
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f
* fade out gradually following bass clarinet cue

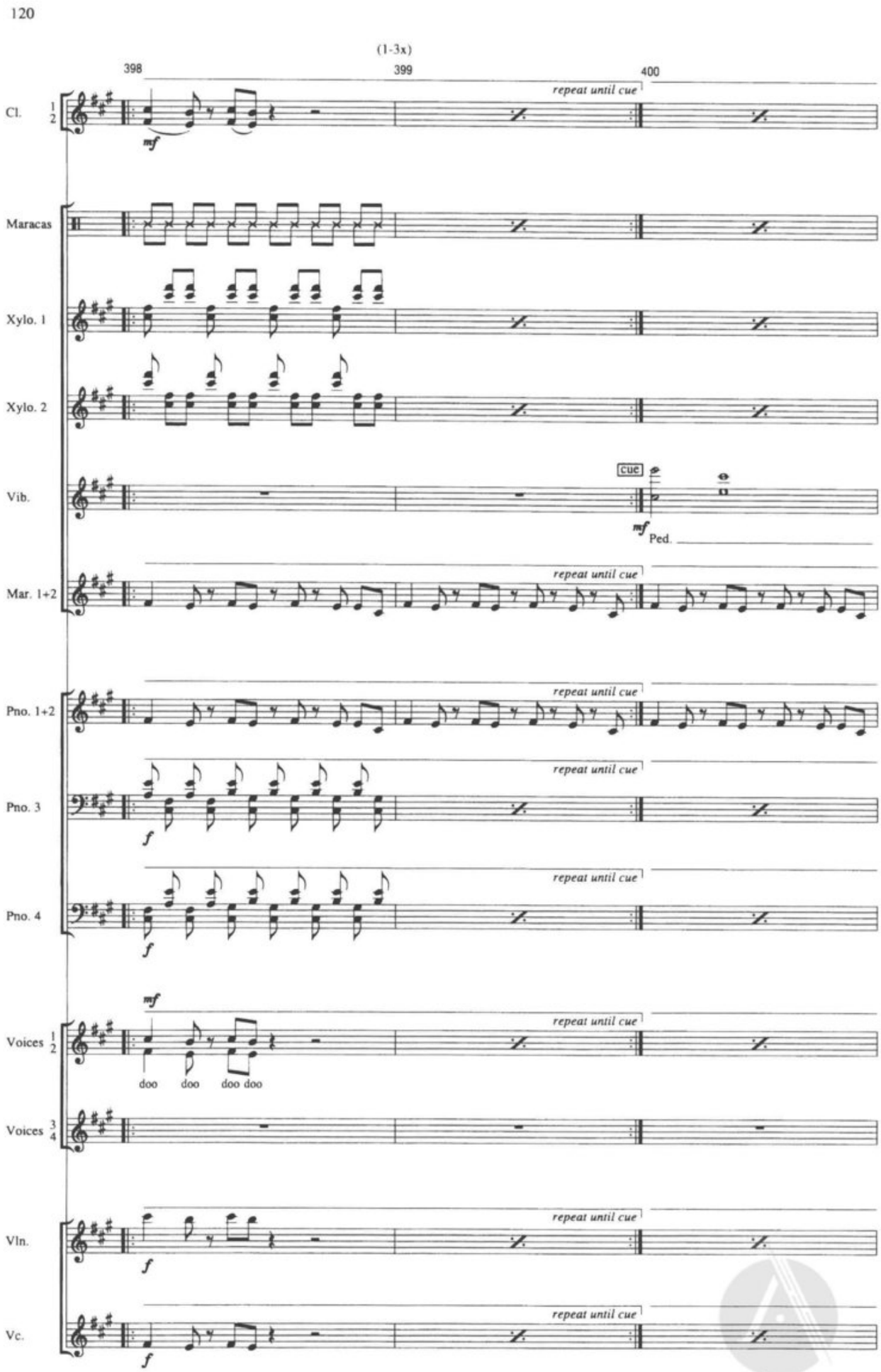

Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

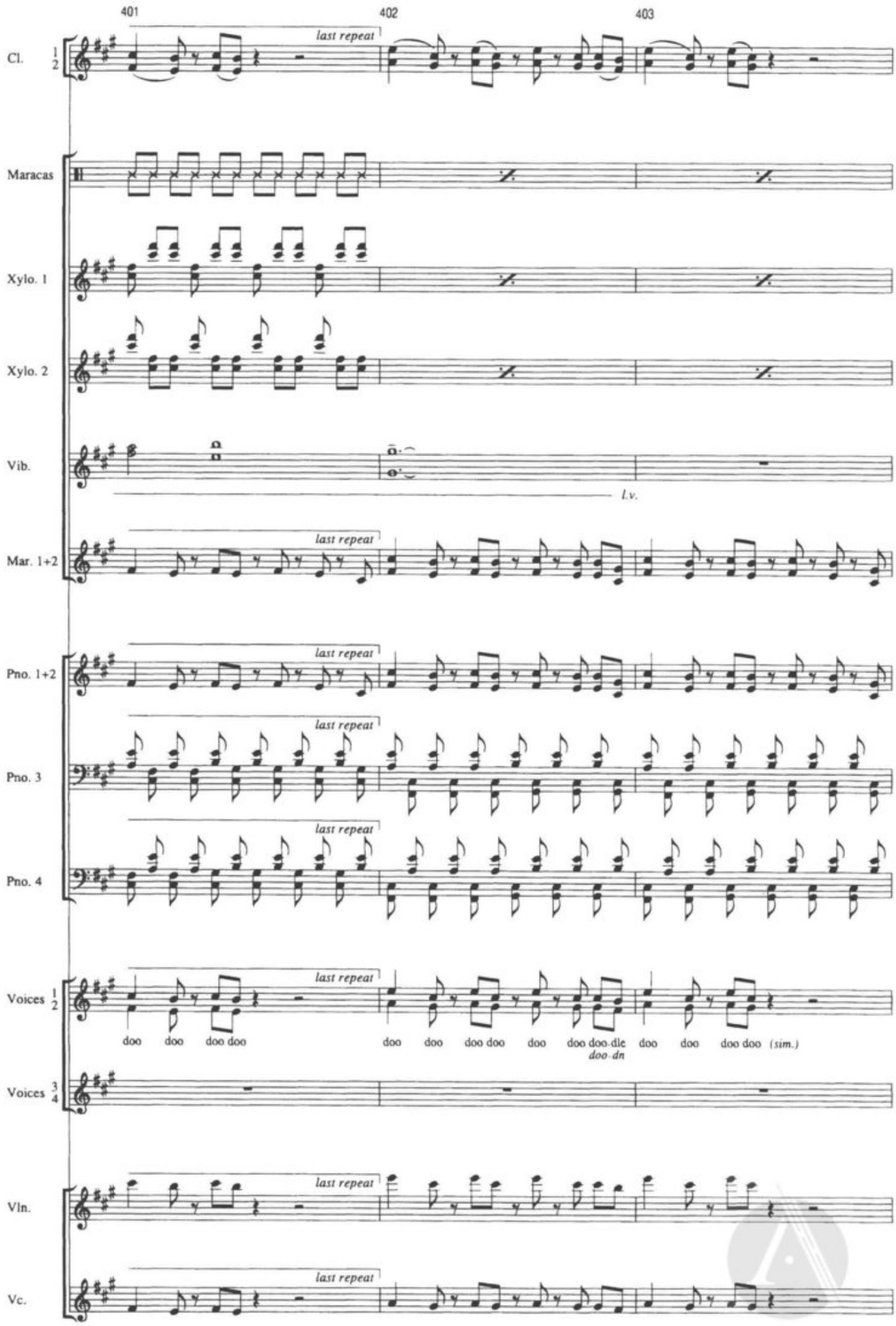

116
(1-2x)
386
387
388
cue
Vib.
mf
Ped.
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4

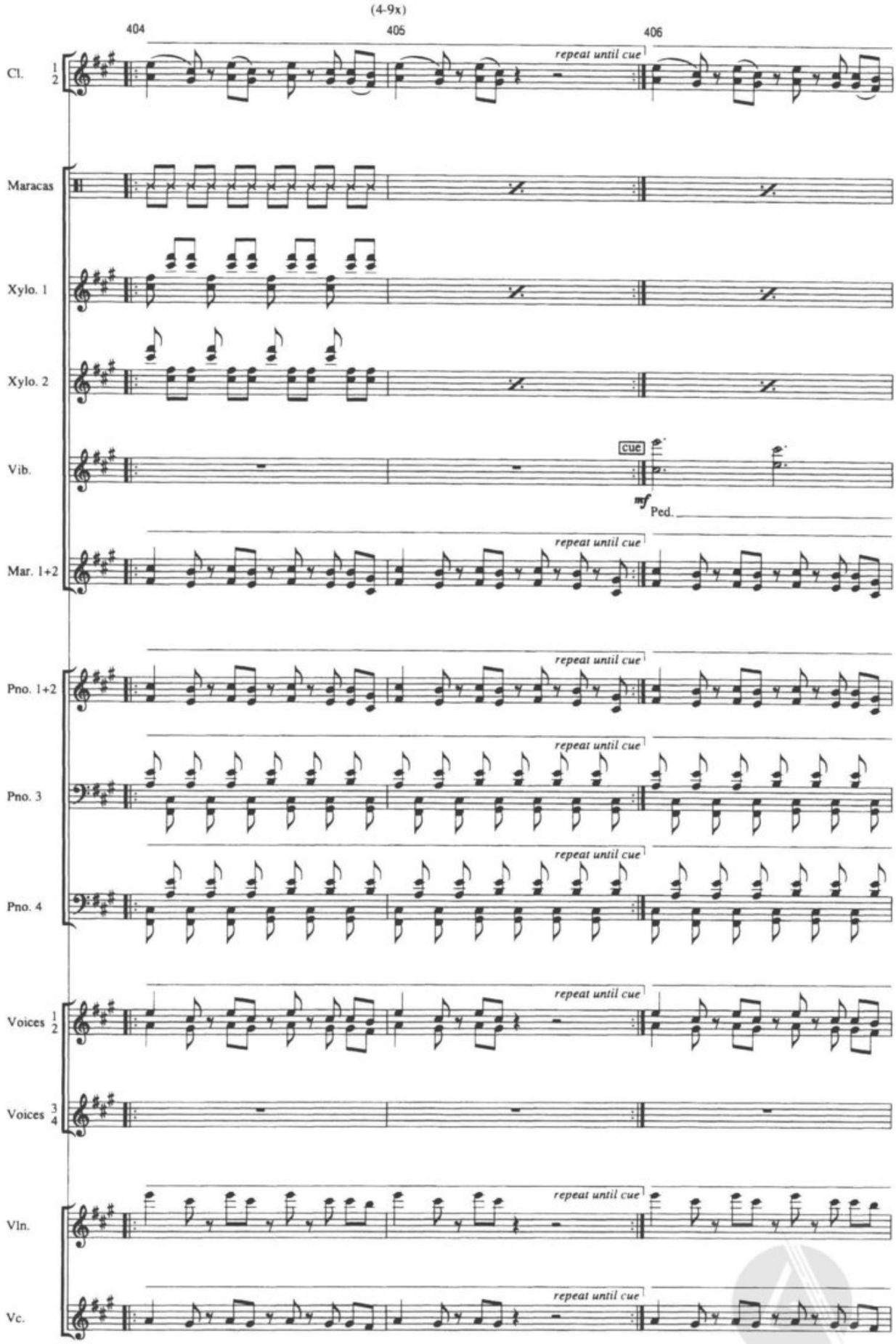

389
390
391
Vib.
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4

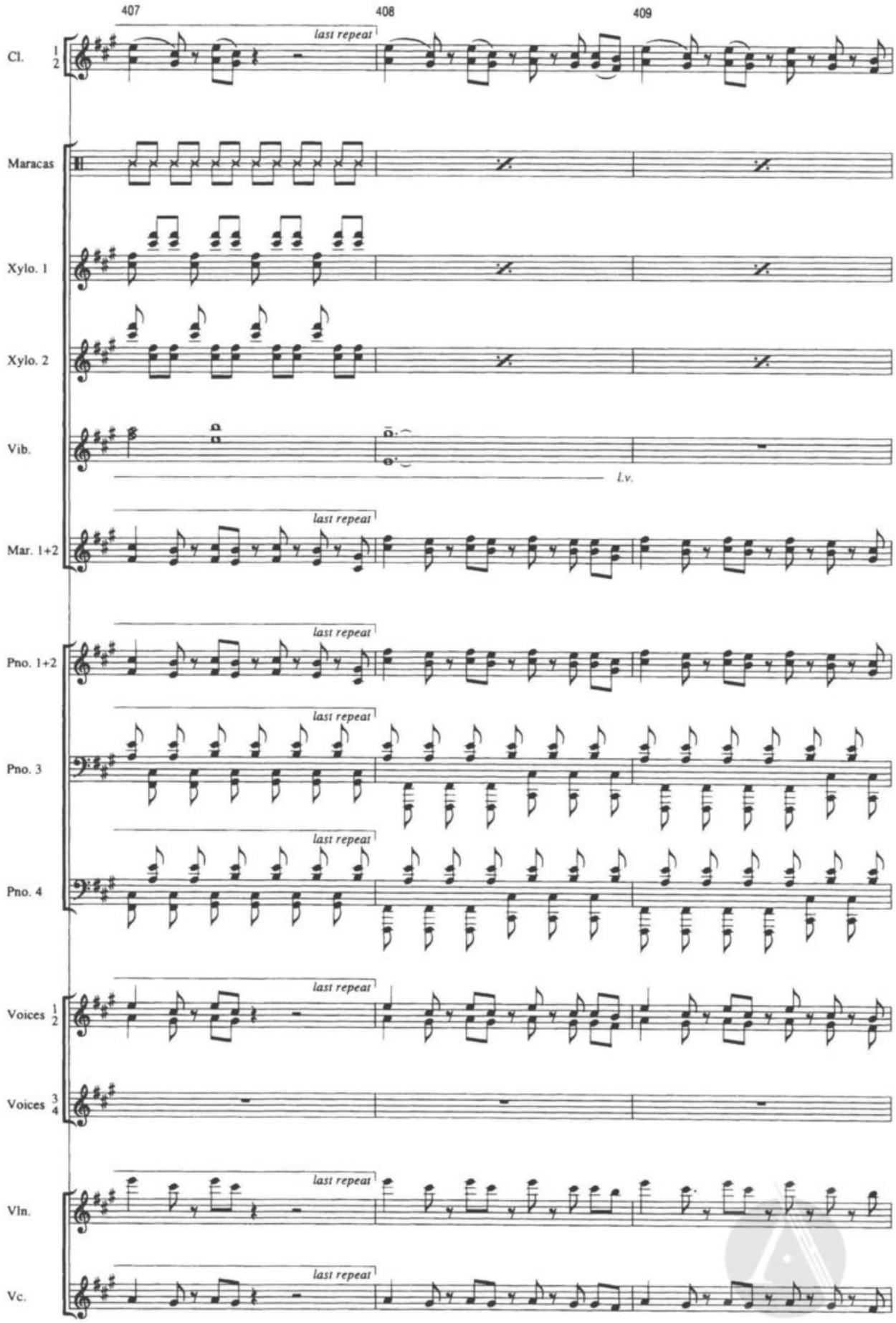

118
VI
392
393
394
(1-2x)
Cl. 1 2
Maracas
r.h.
l.h.
mf
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

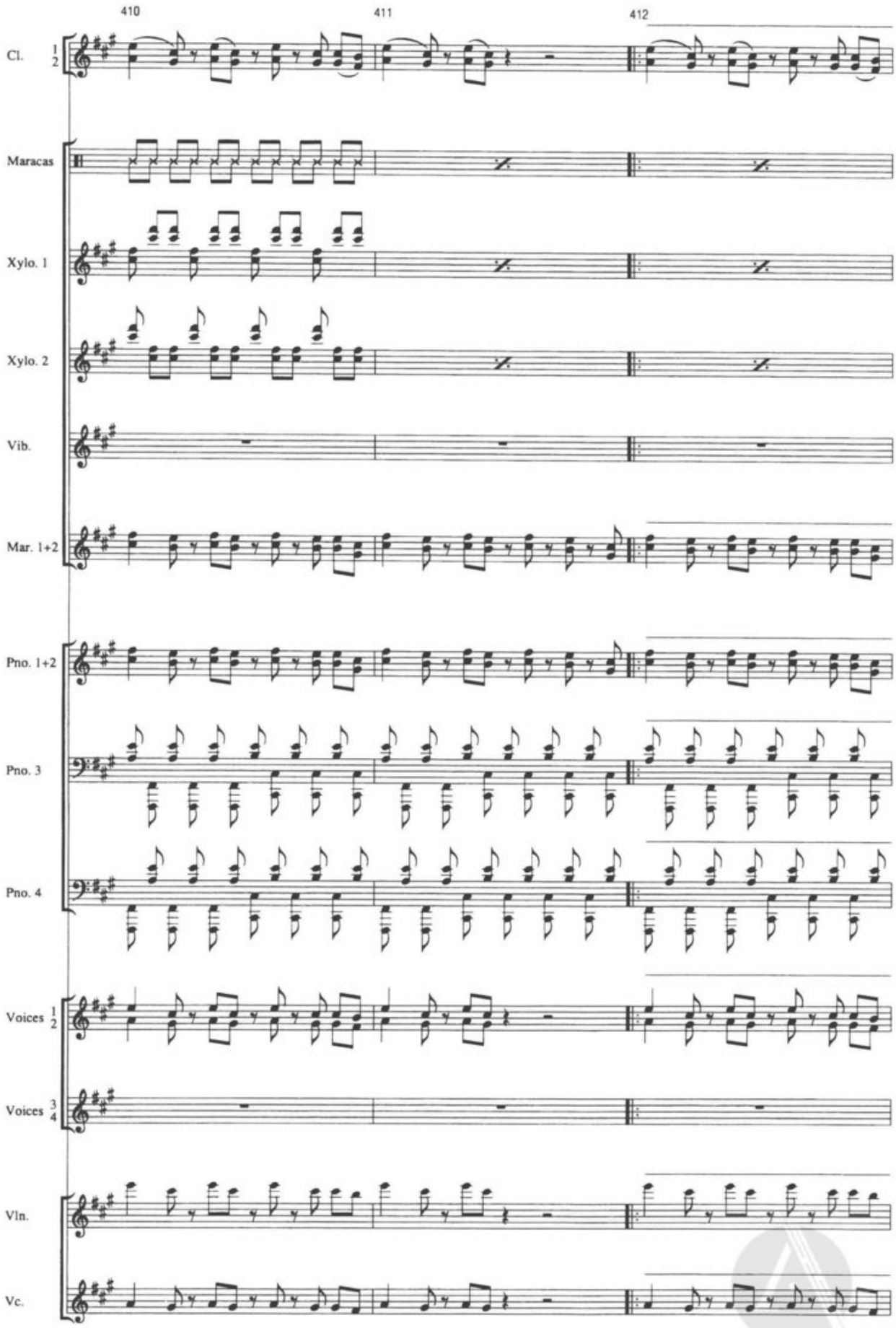

395
396
397
(1-3x)
B♭ Clarinet
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
Vib.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
doo doo doo doo
Voices 3 4
Vln.
Vc.
* fade in gradually through repeats

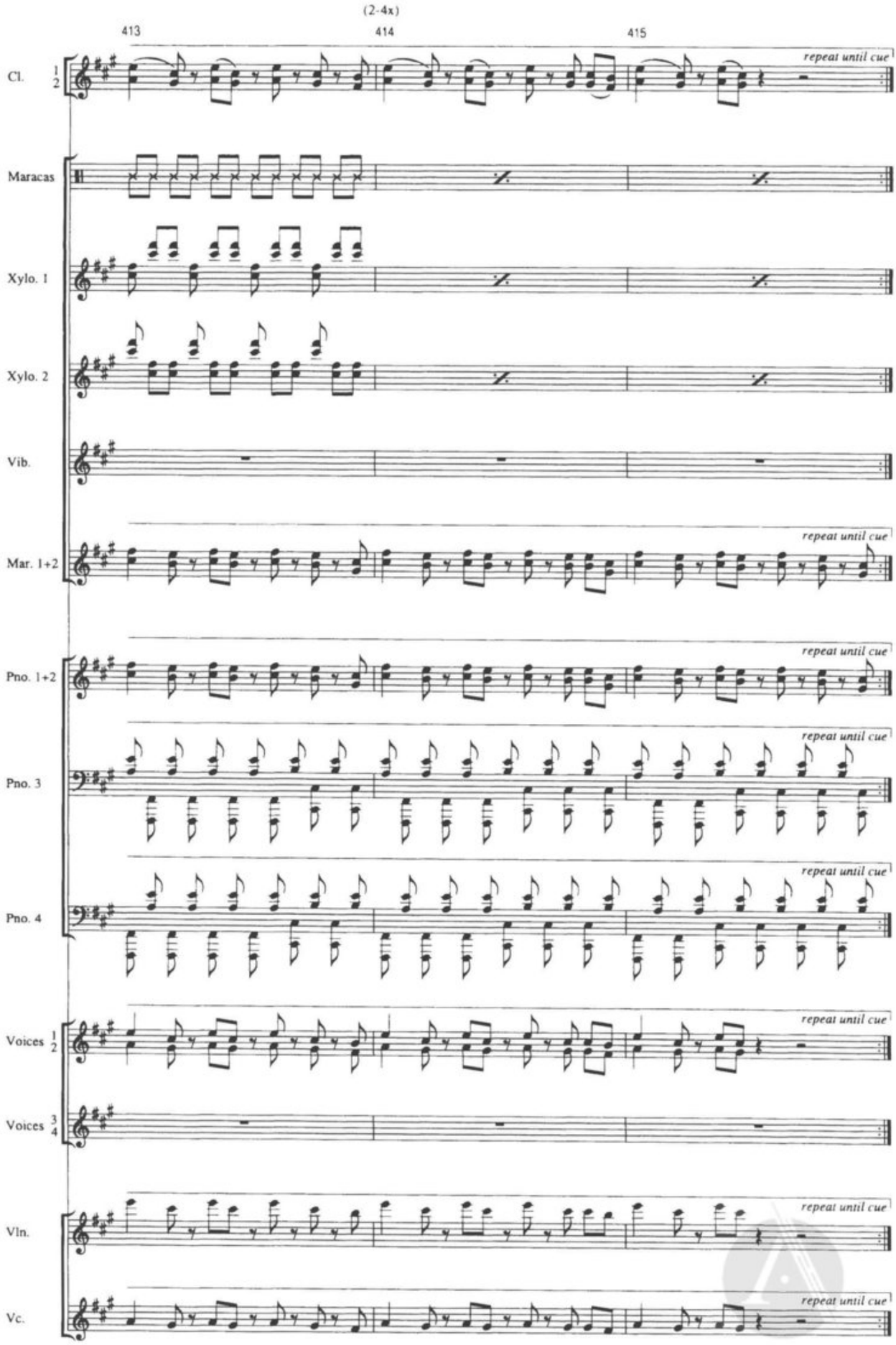

120
(1-3x)
398
399
400
repeat until cue
Cl. 1 2
mf
Maracas
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1+2
Pno. 1+2
Pno. 3
f
Pno. 4
Voices 1 2
doo doo doo doo
Voices 3 4
Vln.
Vc.

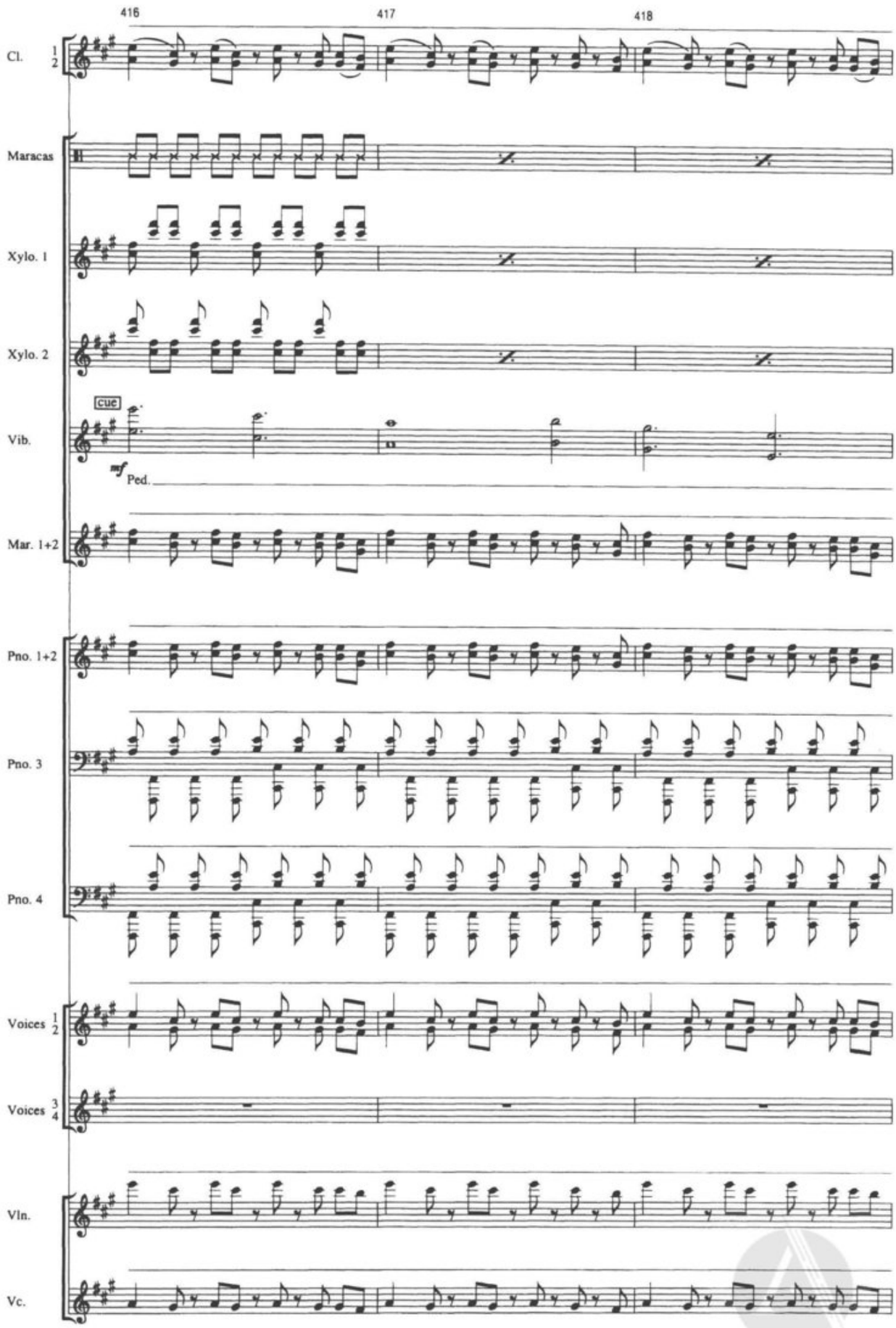

401
402
403
Cl. 1 2
last repeat
Maracas
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
doo doo doo doo
doo doo doo doo doo doo doo dle
doo dn
doo doo doo doo (sim.)
Voices 3 4
Vln.
Vc.

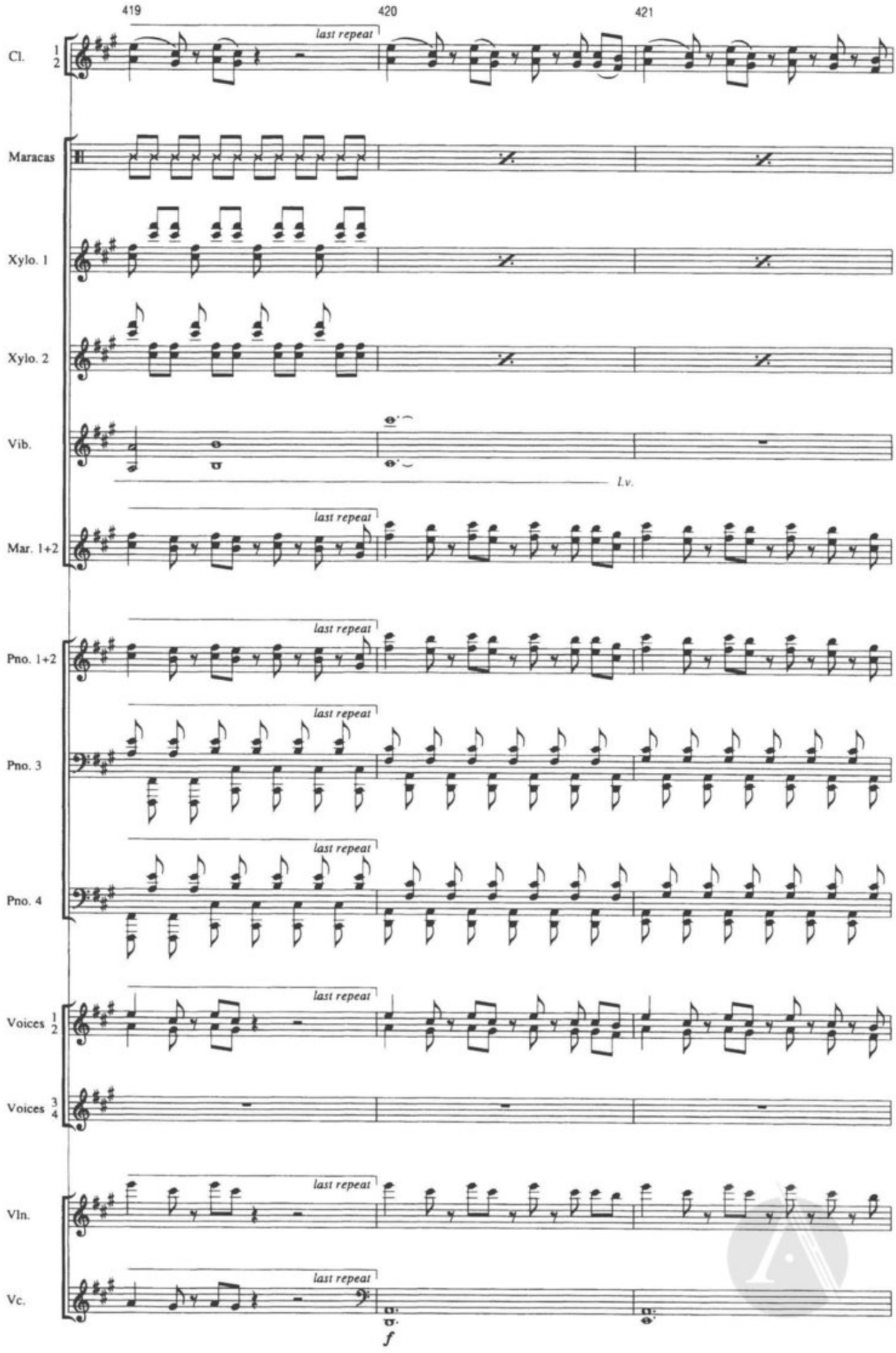

(4-9x)
404
405
406
Cl. 1 2
repeat until cue
Maracas
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

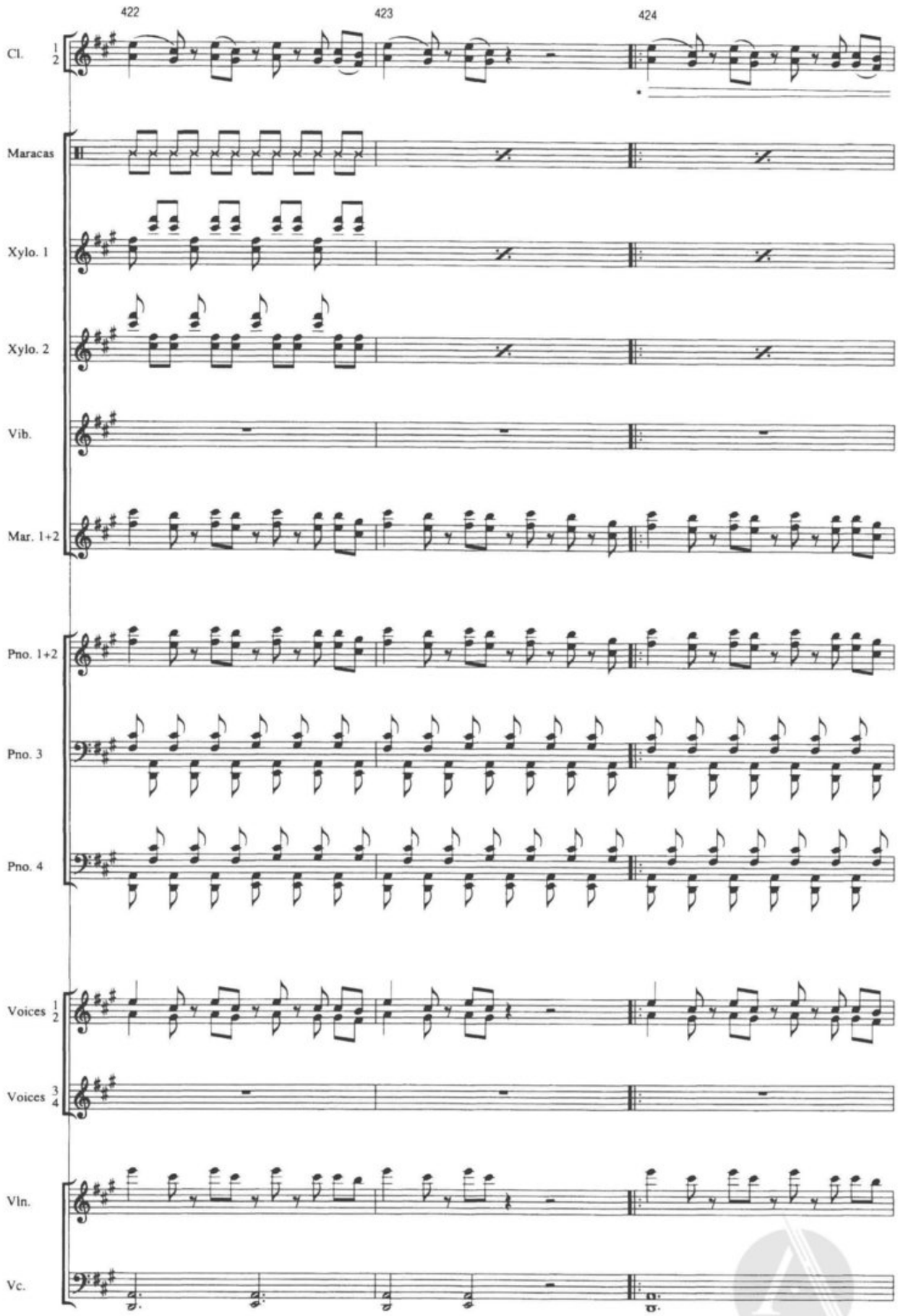

407
408
409
Cl. 1 2
last repeat
Maracas
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


410
411
412
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
Vib.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


(2-4x)
413
414
415
Cl. 1 2
repeat until cue
Maracas
Xylo. 1
Xylo. 2
Vib.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


416
417
418
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
cue
Vib.
mf
Ped.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


419
420
421
Cl. 1 2
last repeat
Maracas
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
f



* *fade out gradually through repeats*

(1-2x)

425 426 427

Cl. 1 2

Maracas

Xylo. 1

Xylo. 2

Vib.

Mar. 1+2

Pno. 1+2

Pno. 3

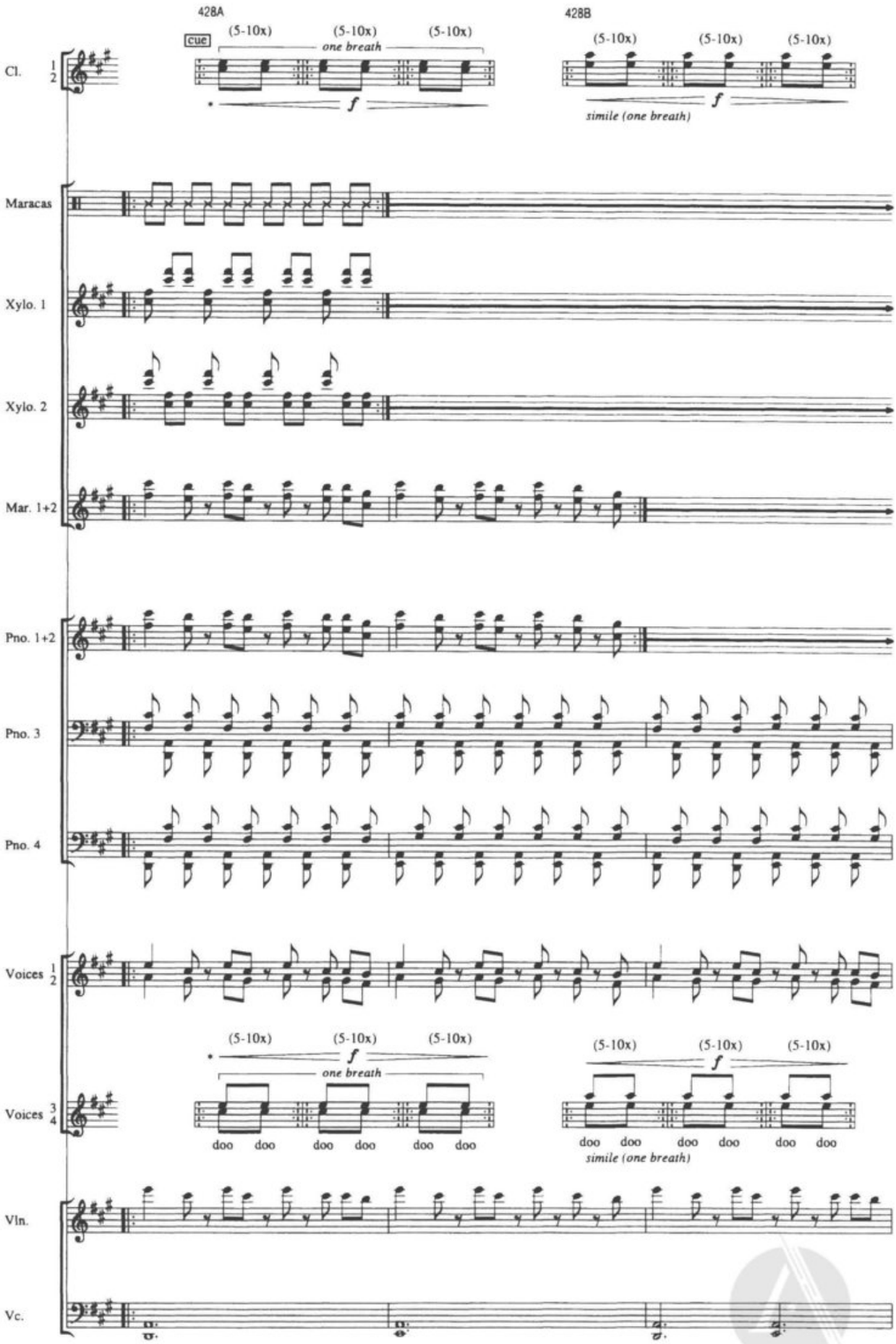
Pno. 4

Voices 1 2

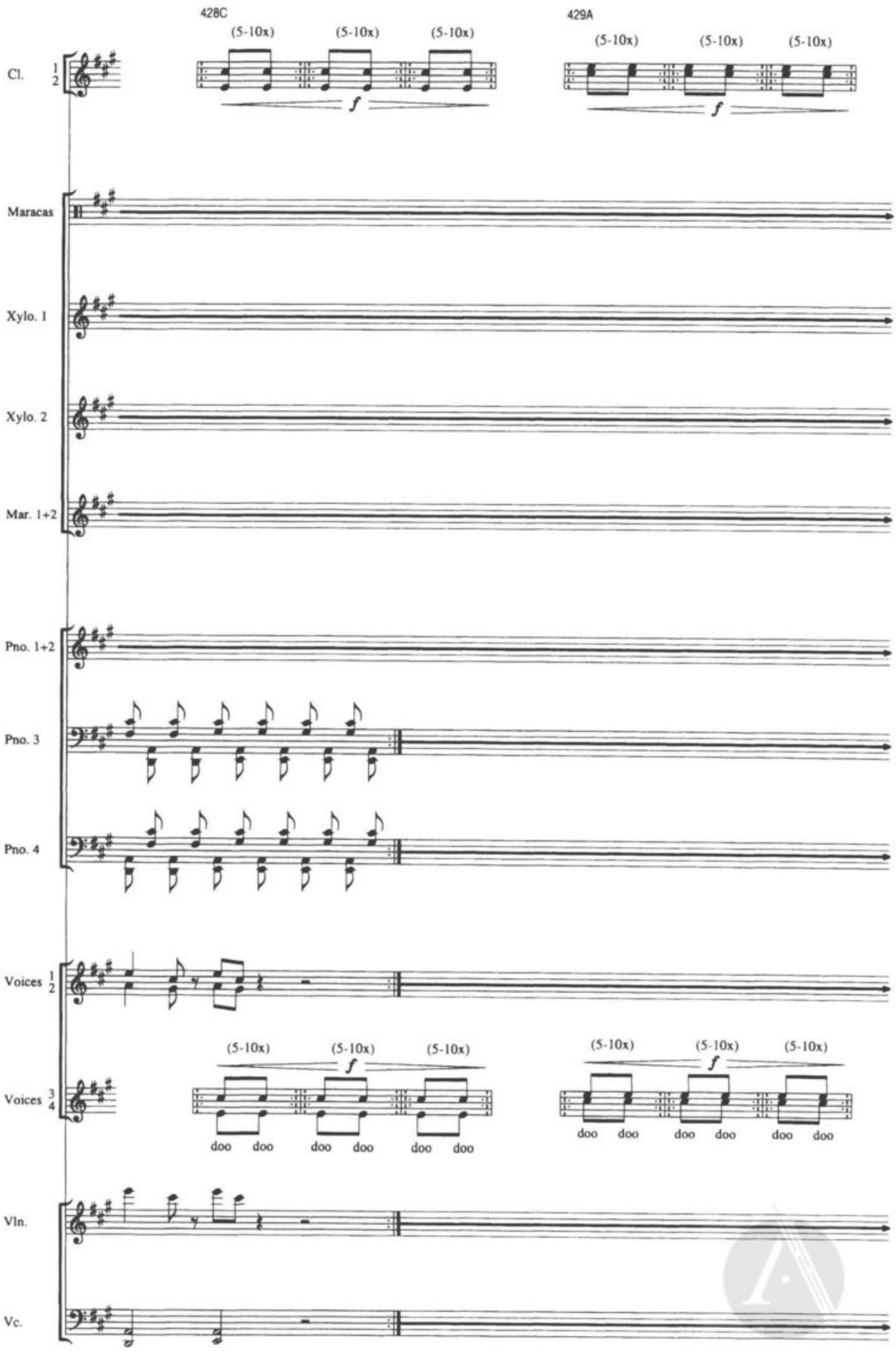
Voices 3 4

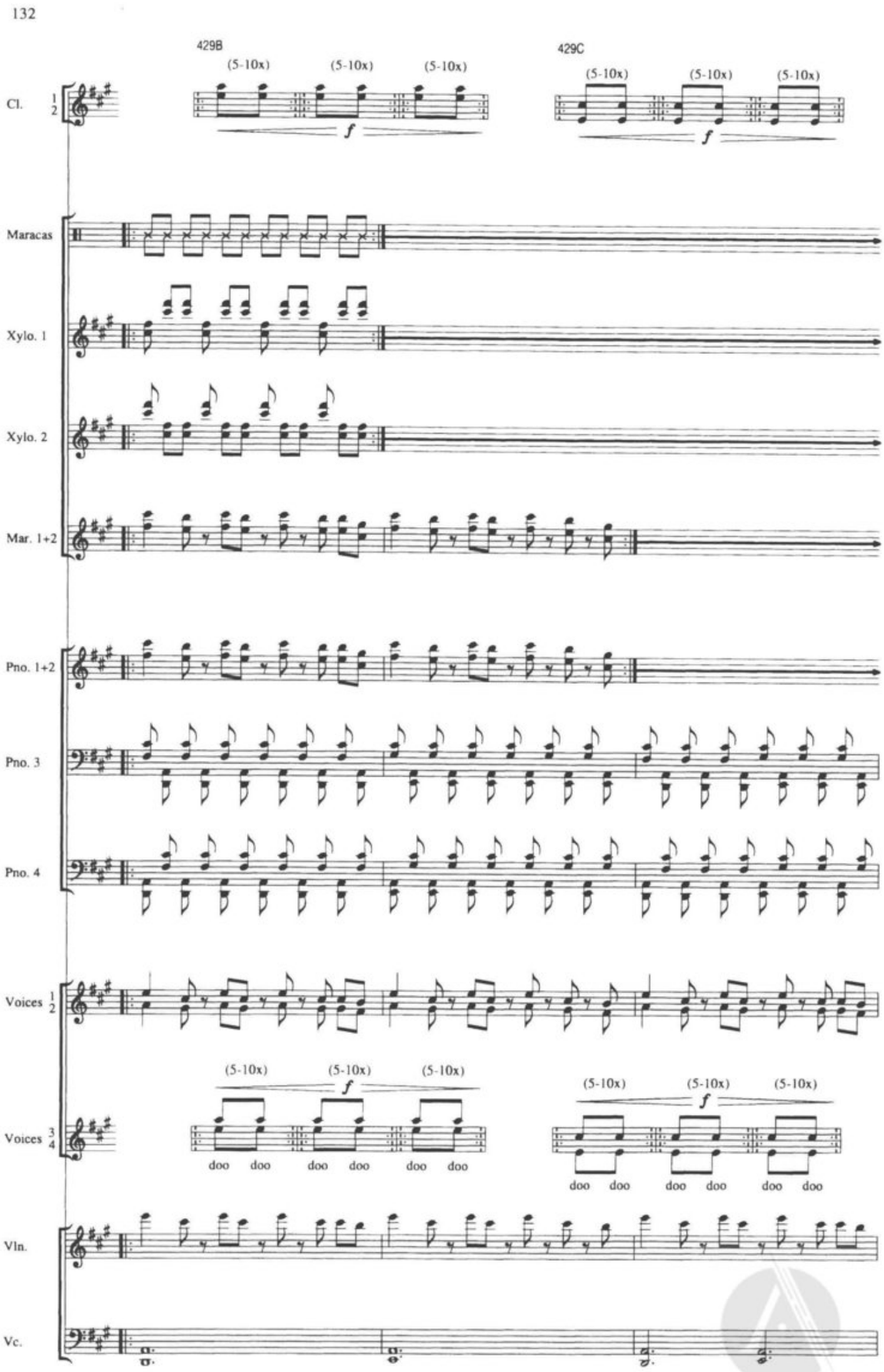
Vln.

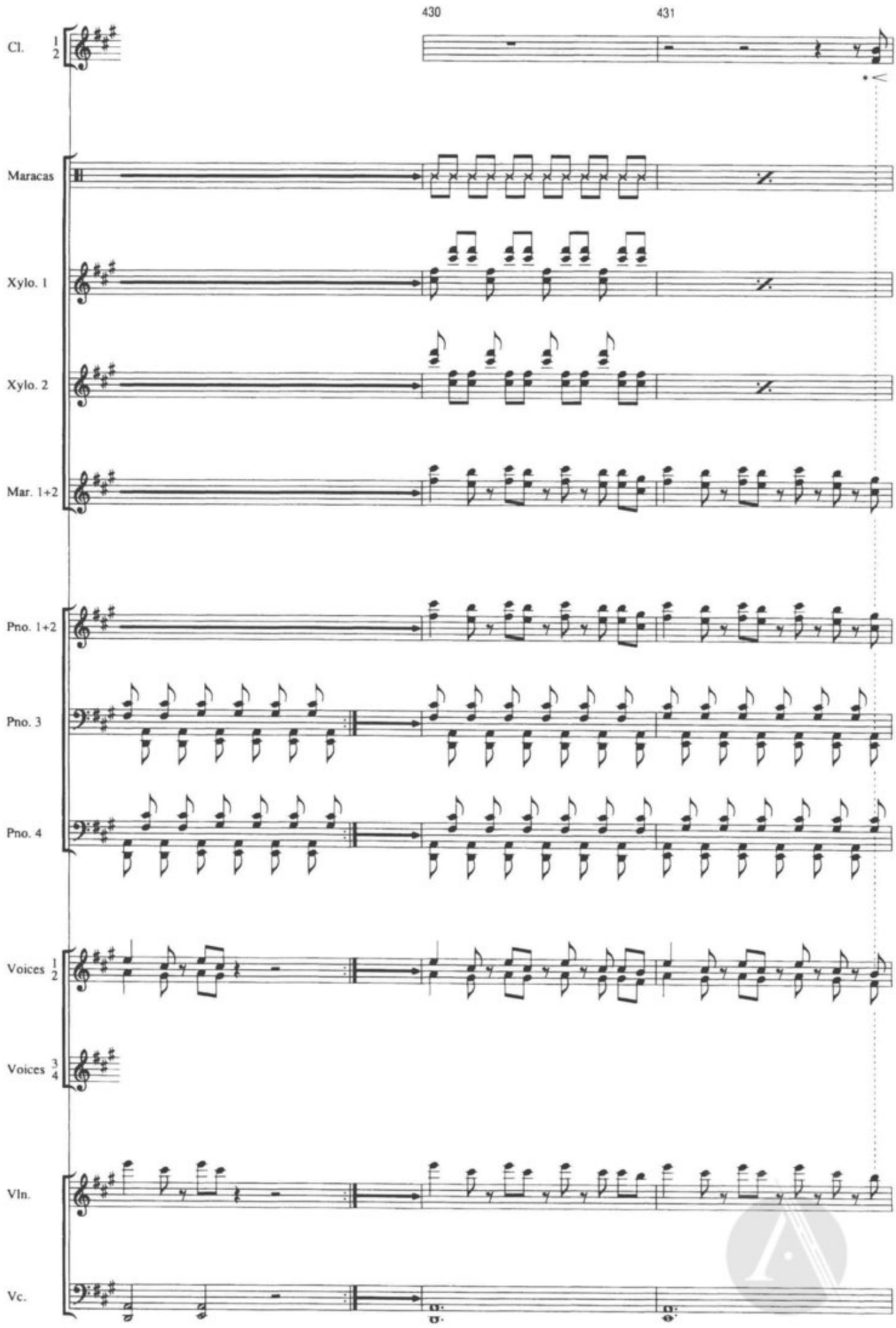
Vc.

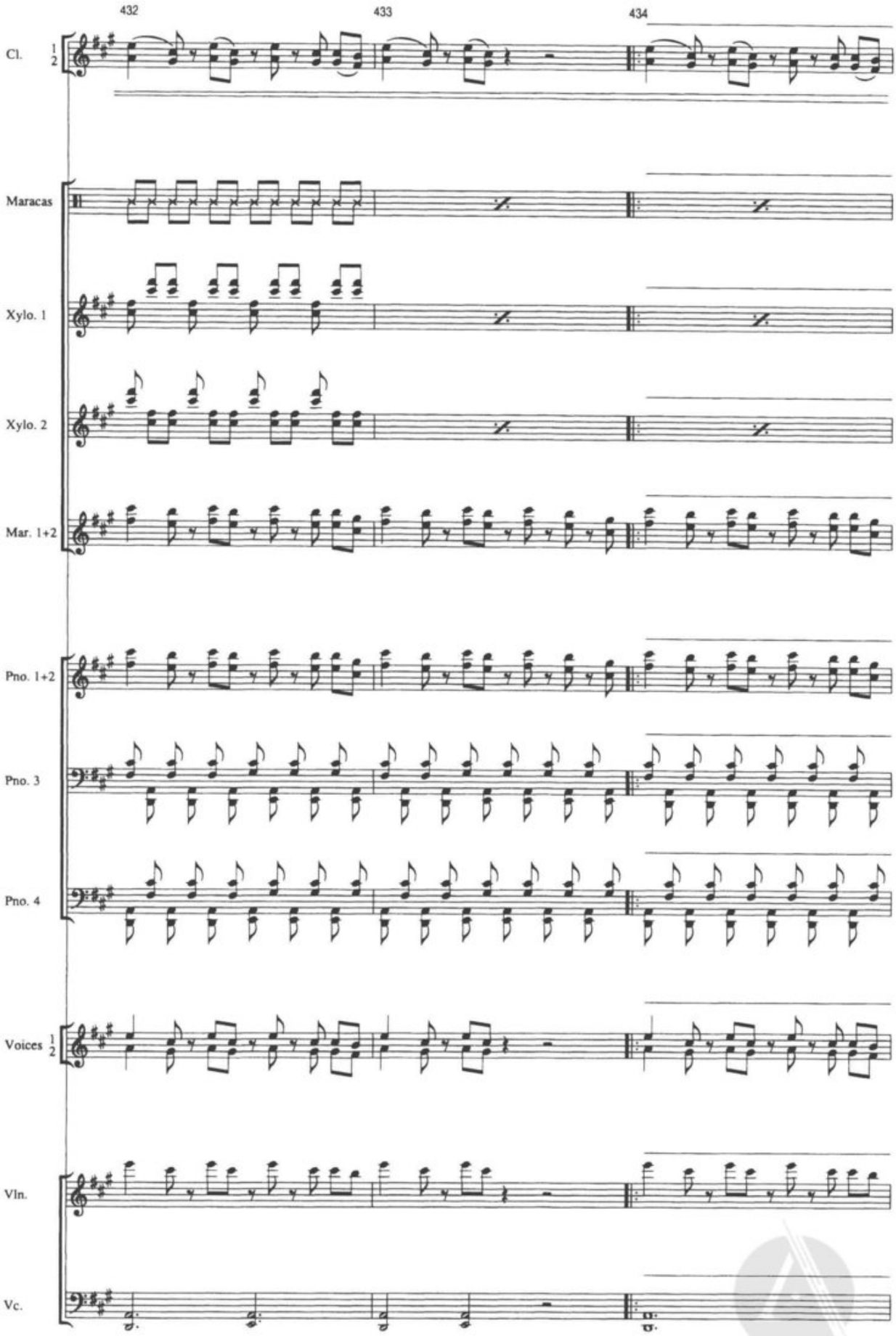


* in one breath; breathe when comfortable; fade in/out through repeats ad lib; voice 1/2 enter with clarinets and fade in/out with clarinets


428C
429A
(5-10x)
Cl.
Maracas
Xylo. 1
Xylo. 2
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices
Voices
doo
Vln.
Vc.


132
429B
429C
(5-10x)
f
Cl.
Maracas
Xylo. 1
Xylo. 2
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices
doo
Vln.
Vc.


430
431
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
* fade in gradually


432
433
434
Cl.
1
2
Maracas
Xylo. 1
Xylo. 2
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices
1
2
Vln.
Vc.

(1-2x)

435 436 437

Cl. 1 2 — *mf* — repeat until cue

Maracas — repeat until cue

Xylo. 1 — repeat until cue

Xylo. 2 — repeat until cue

Mar. 1+2 — repeat until cue

Pno. 1+2 — repeat until cue

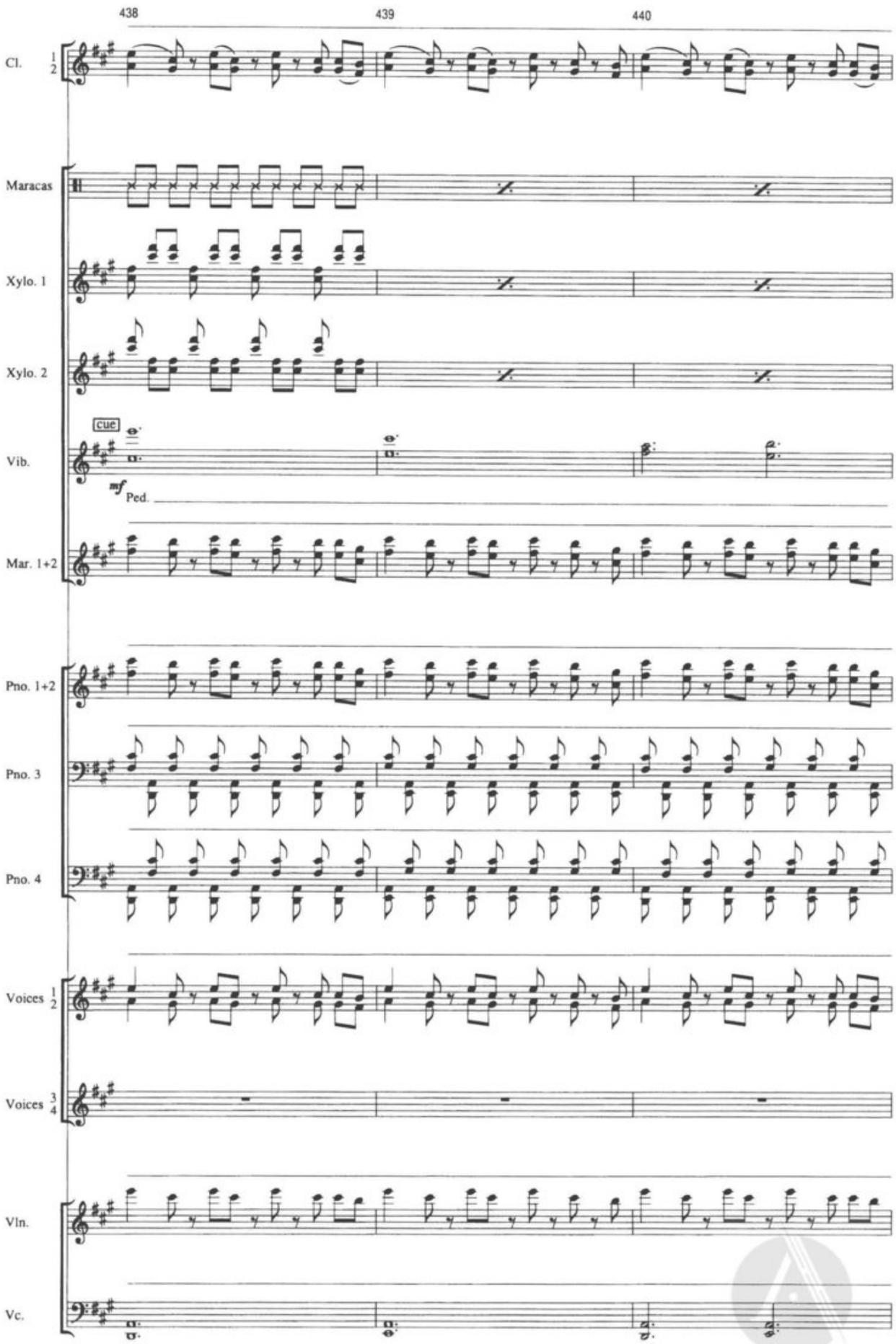
Pno. 3 — repeat until cue

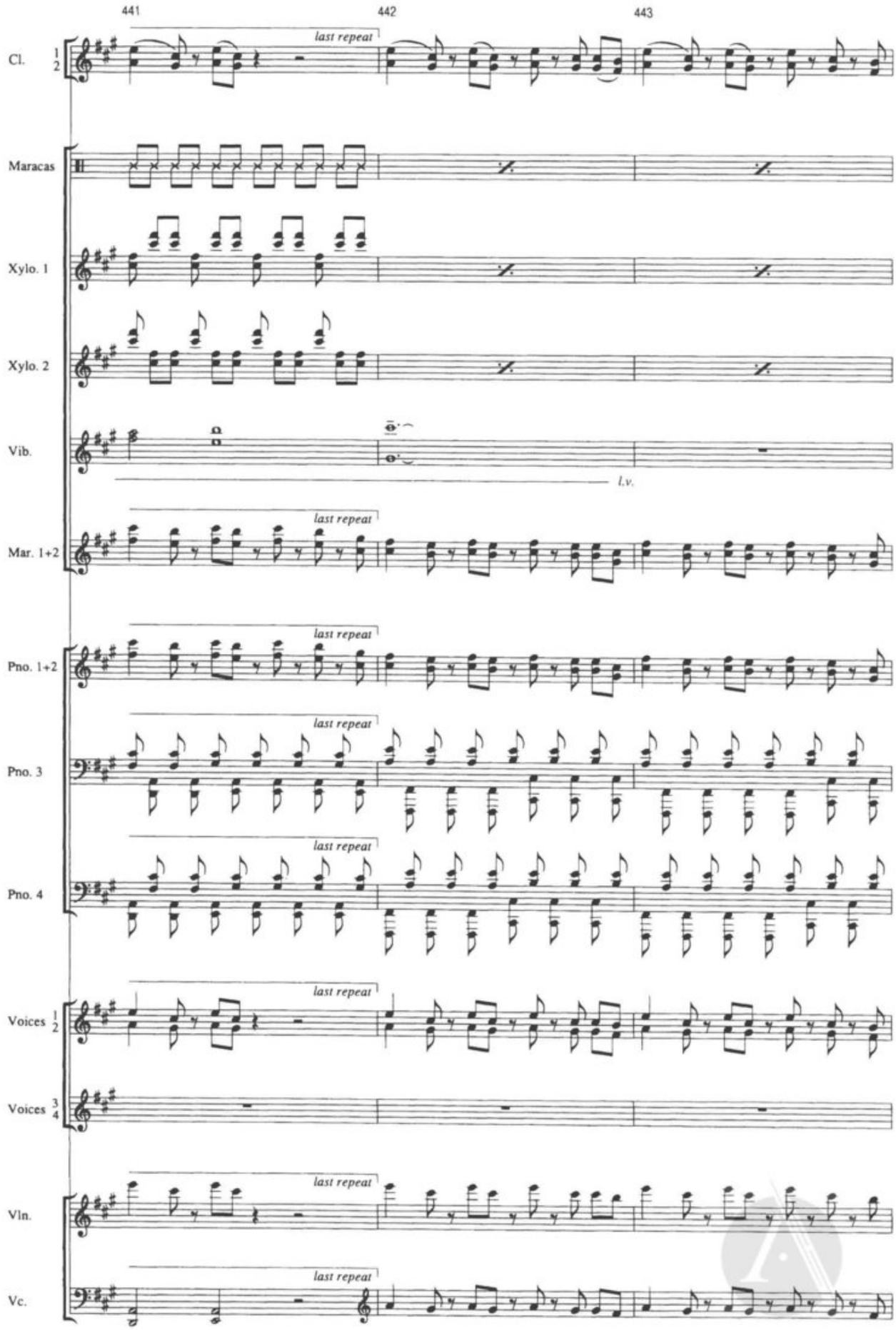
Pno. 4 — repeat until cue

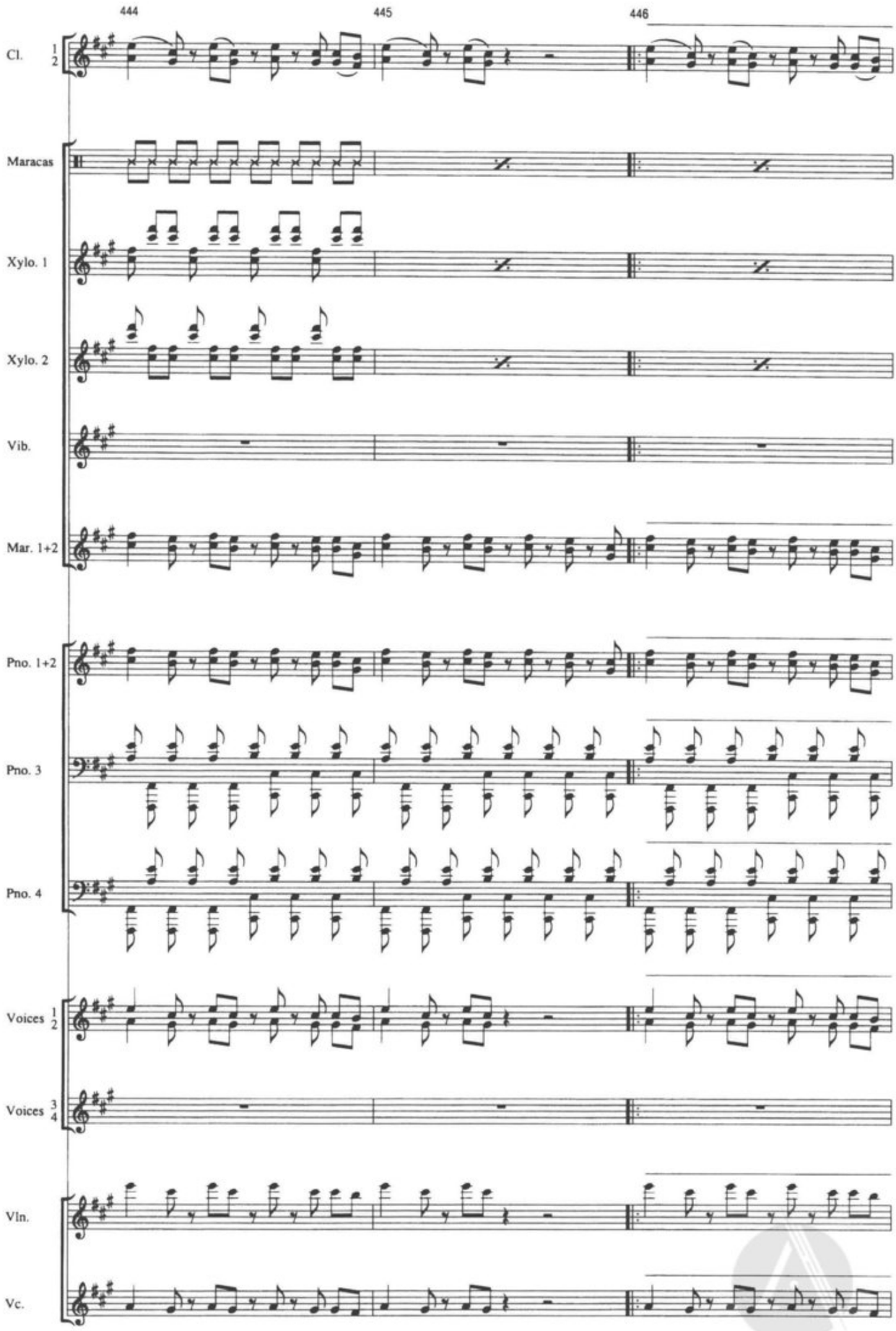
Voices 1 2 — repeat until cue

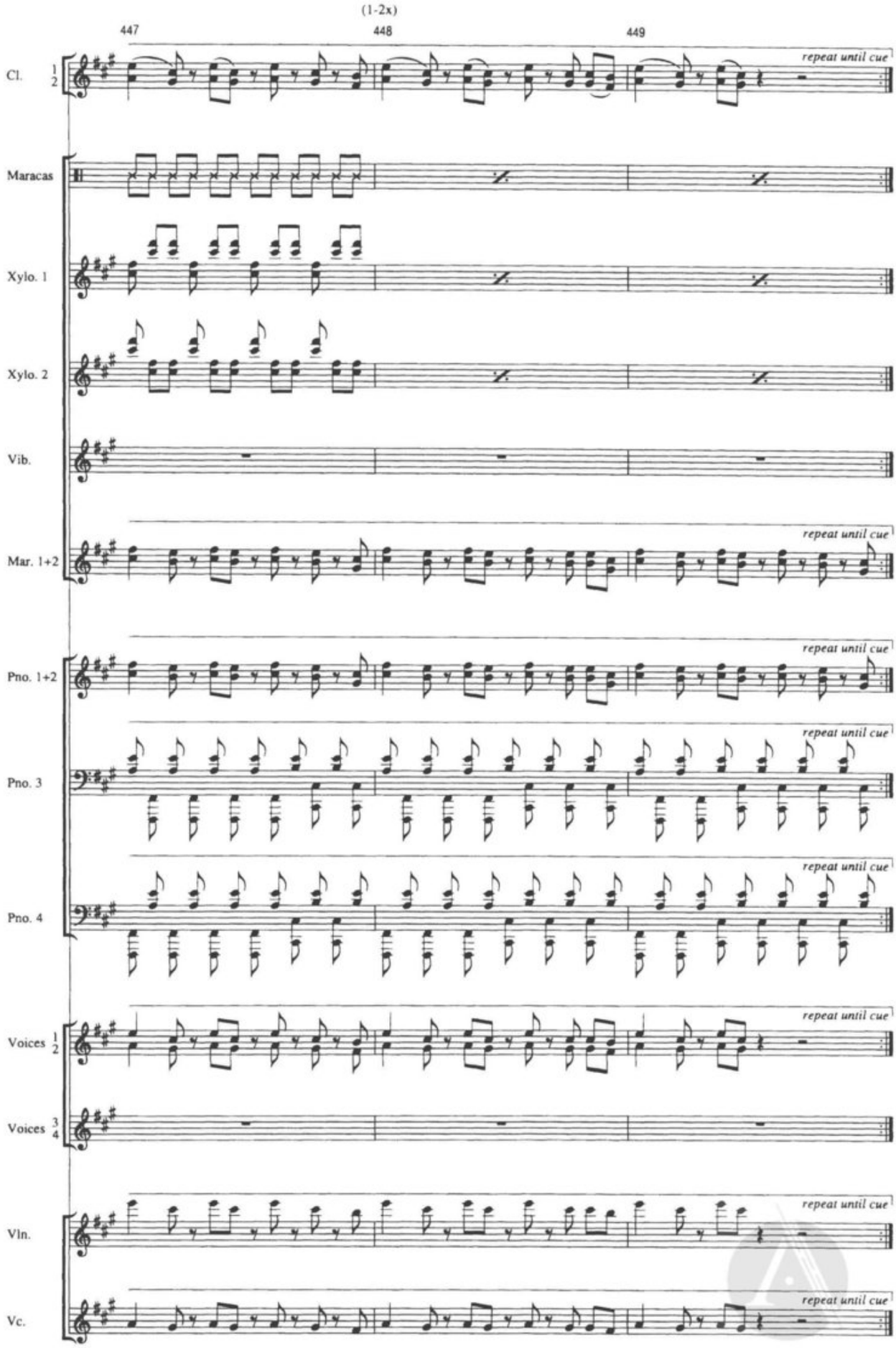
Vln. — repeat until cue

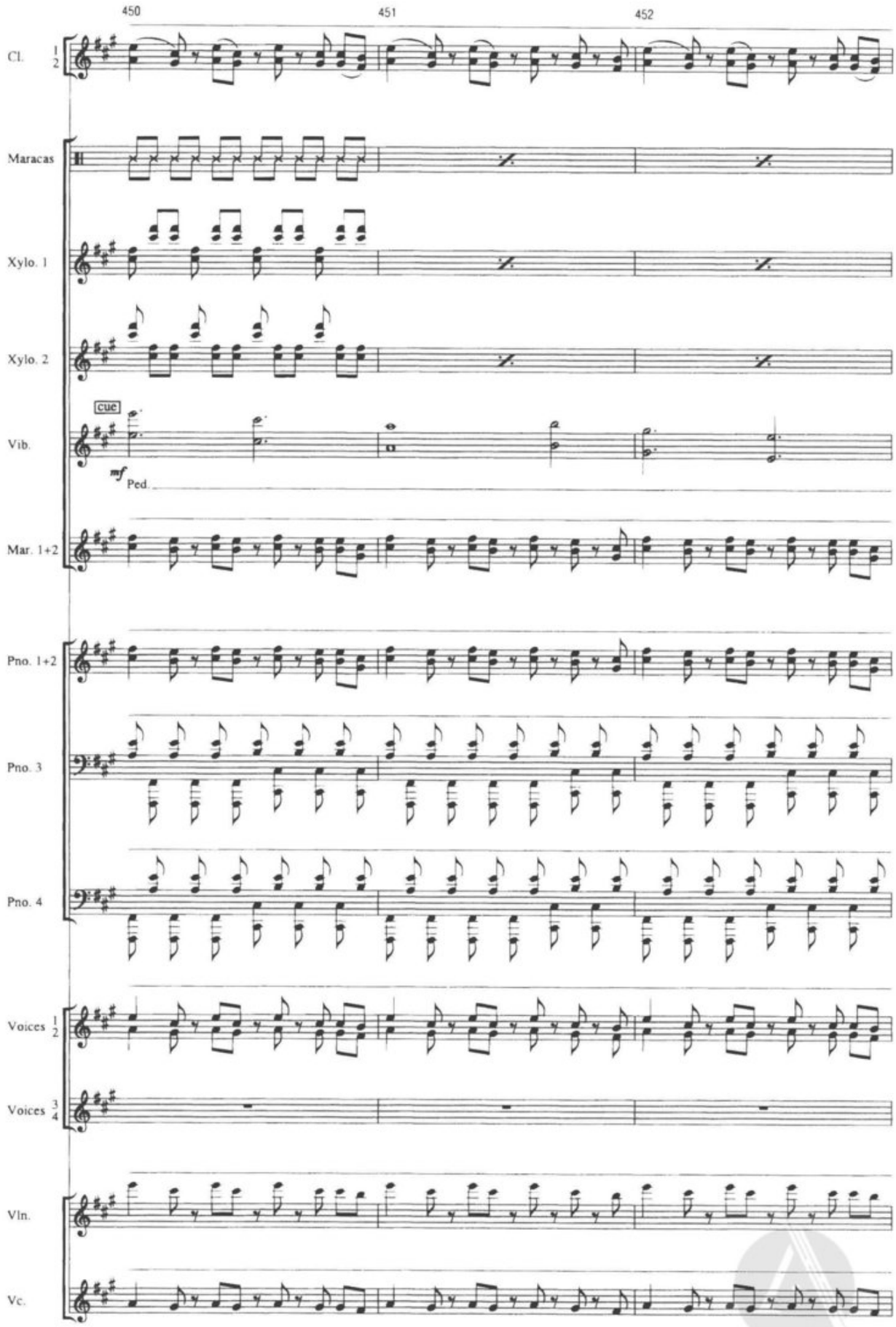
Vc. — repeat until cue

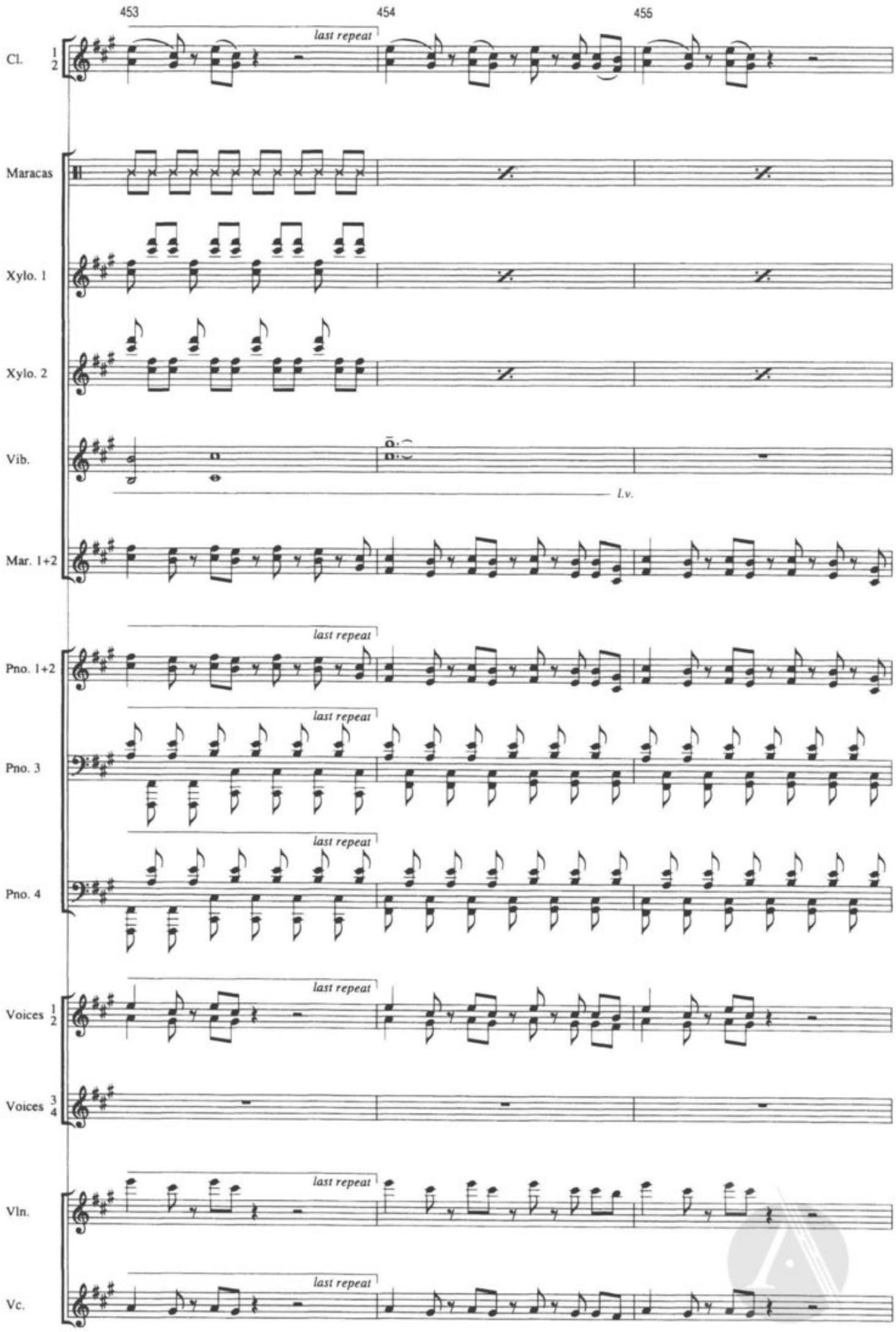

438
439
440
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
cue
Vib.
mf
Ped.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

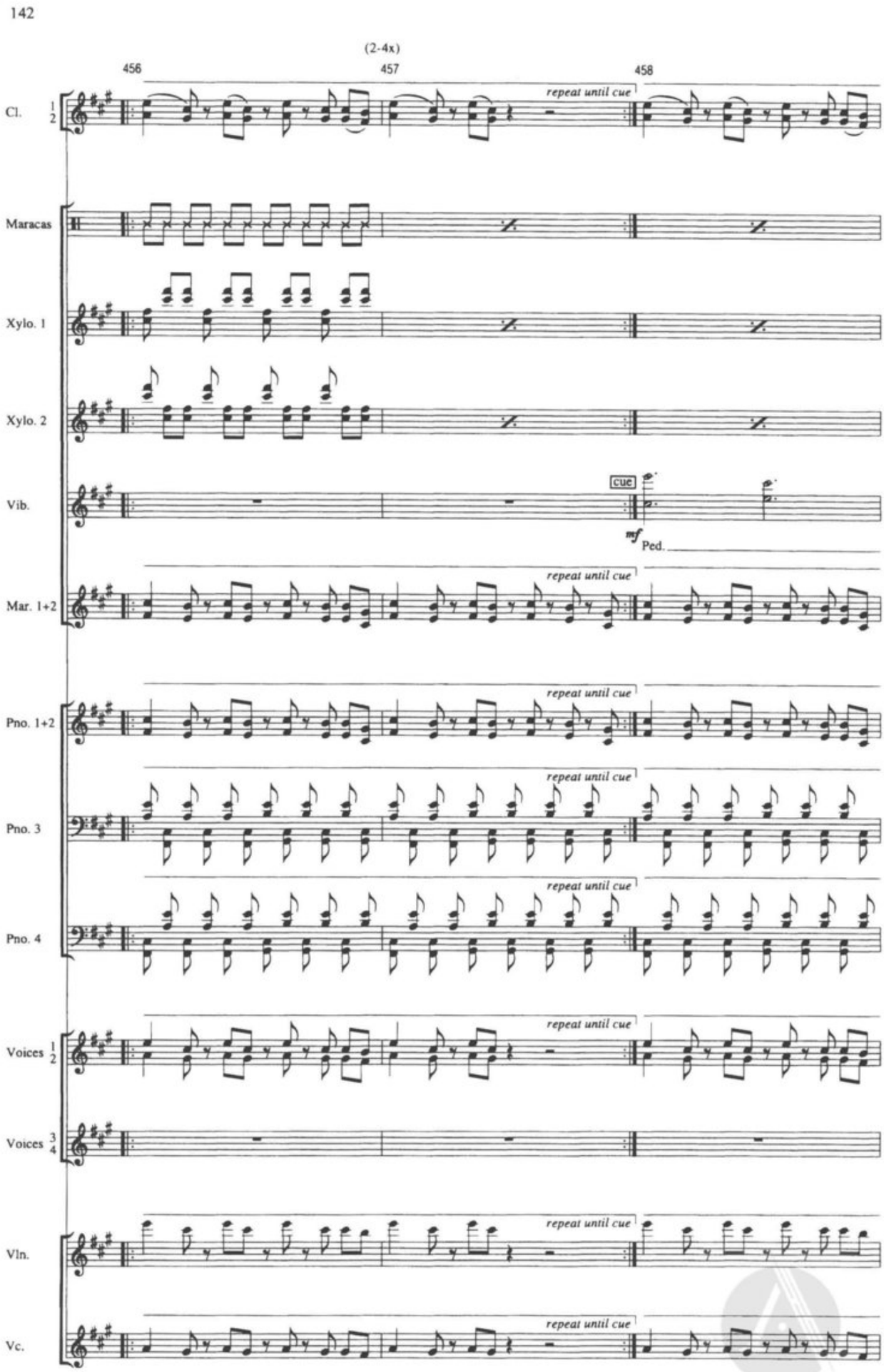

441
442
443
Cl. 1 2
last repeat
Maracas
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

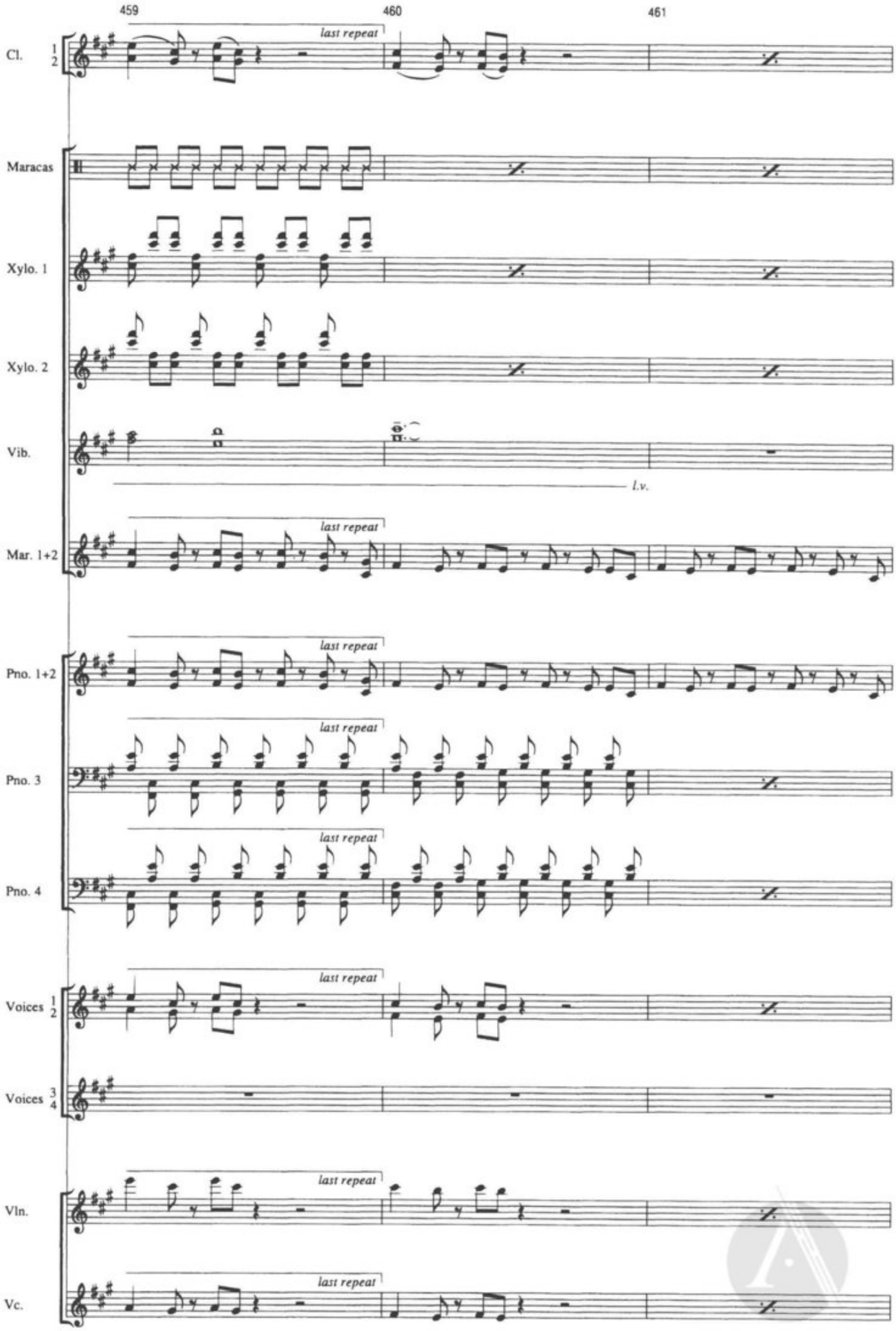

444
445
446
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
Vib.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

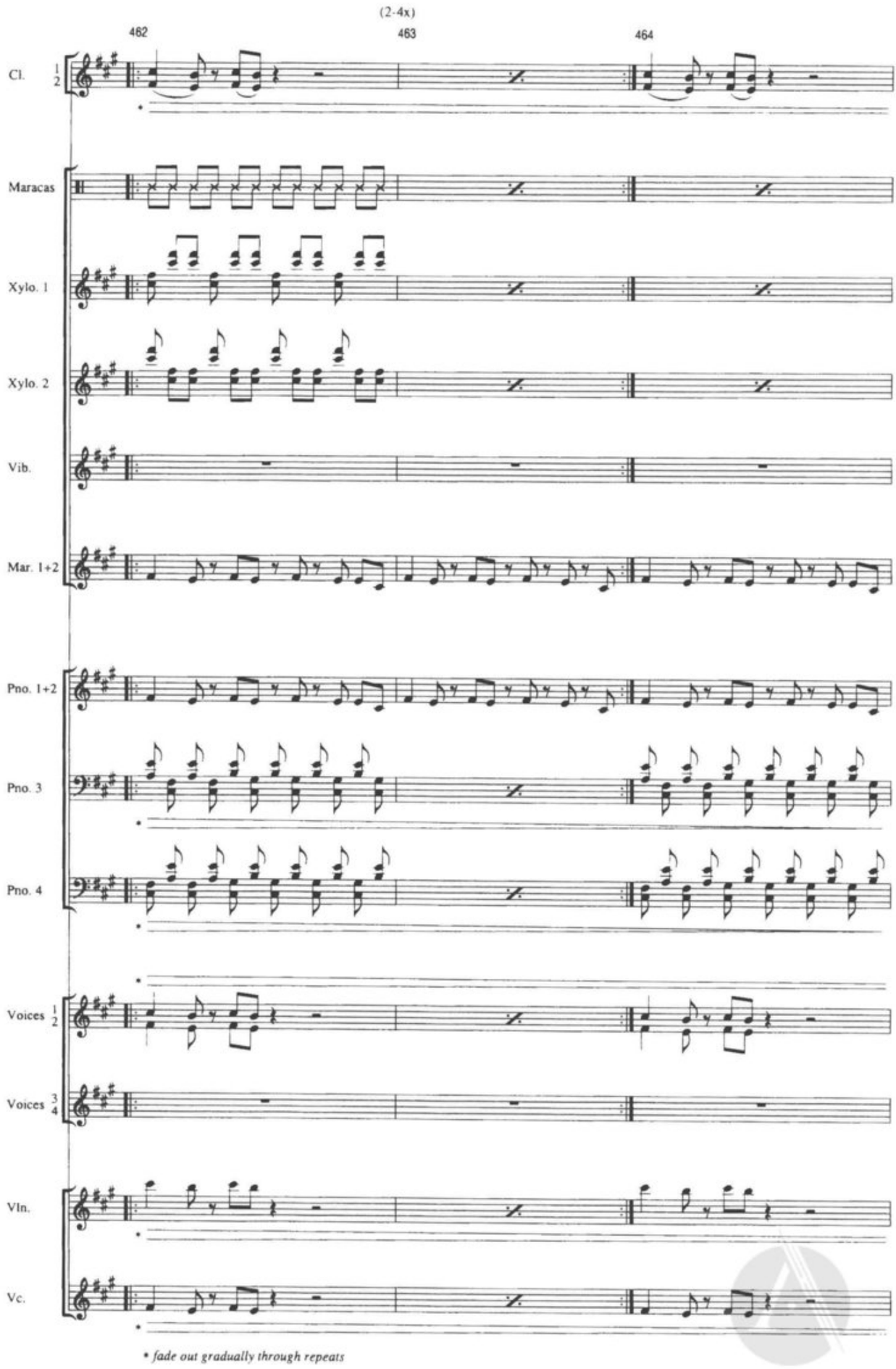

(1-2x)
447
448
449
Cl. 1 2
repeat until cue
Maracas
Xylo. 1
Xylo. 2
Vib.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

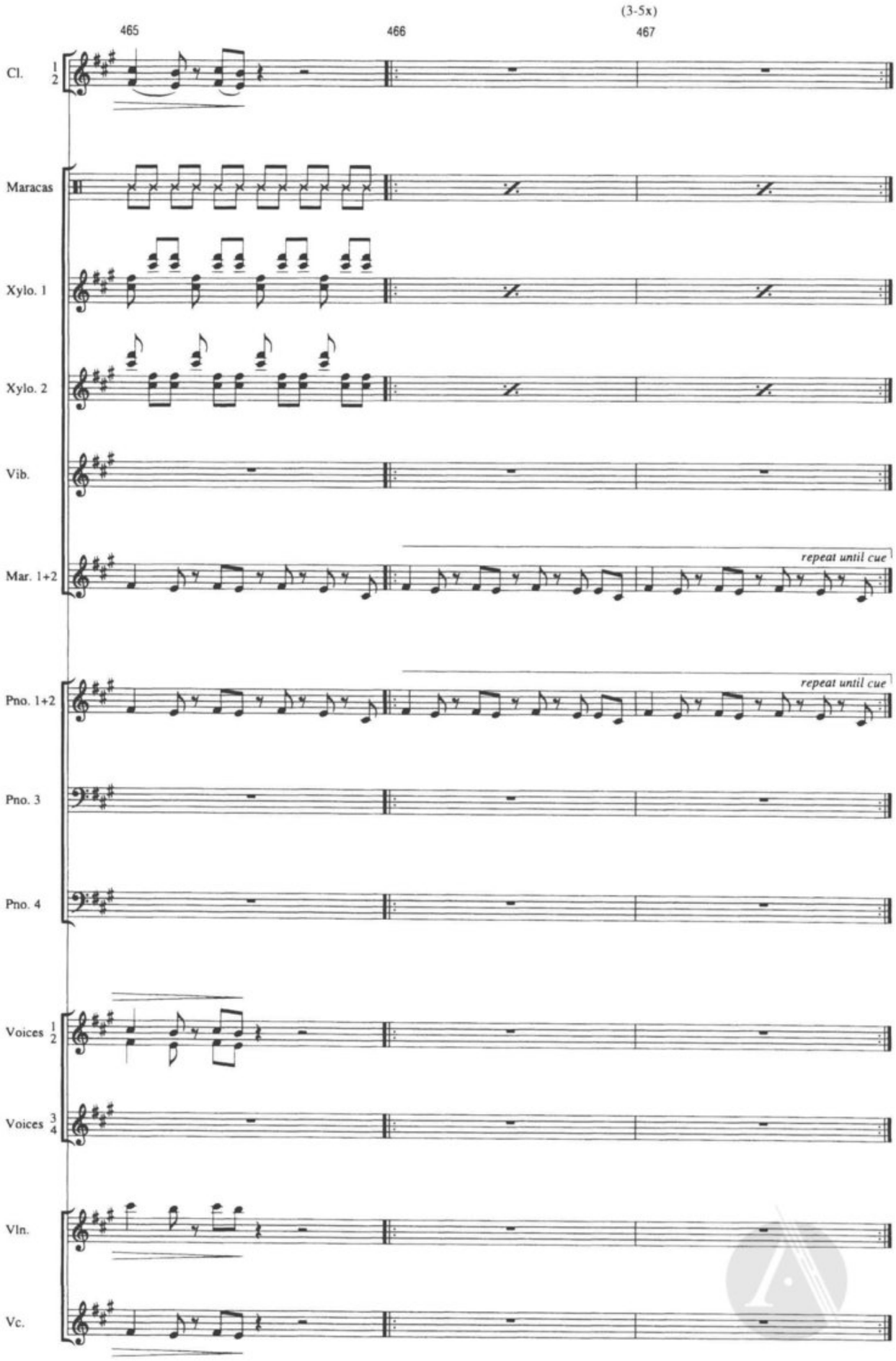

450
451
452
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
cue
Vib.
mf
Ped.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


453
454
455
Cl. 1 2
last repeat
Maracas
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


142
(2-4x)
456
457
458
Cl. 1 2
repeat until cue
Maracas
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


459
460
461
Cl. 1 2
last repeat
Maracas
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


(2-4x)
462
463
464
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
Vib.
Mar. 1+2
Pno. 1+2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
* fade out gradually through repeats


(3-5x)
465
466
467
Cl. 1 2
Maracas
Xylo. 1
Xylo. 2
Vib.
Mar. 1+2
repeat until cue
Pno. 1+2
repeat until cue
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

468 469 470 471

Cl. 1 2

Maracas

Xylo. 1

Xylo. 2

Vib.

cue

mf Ped.

Mar. 1+2

Pno. 1+2

Pno. 3

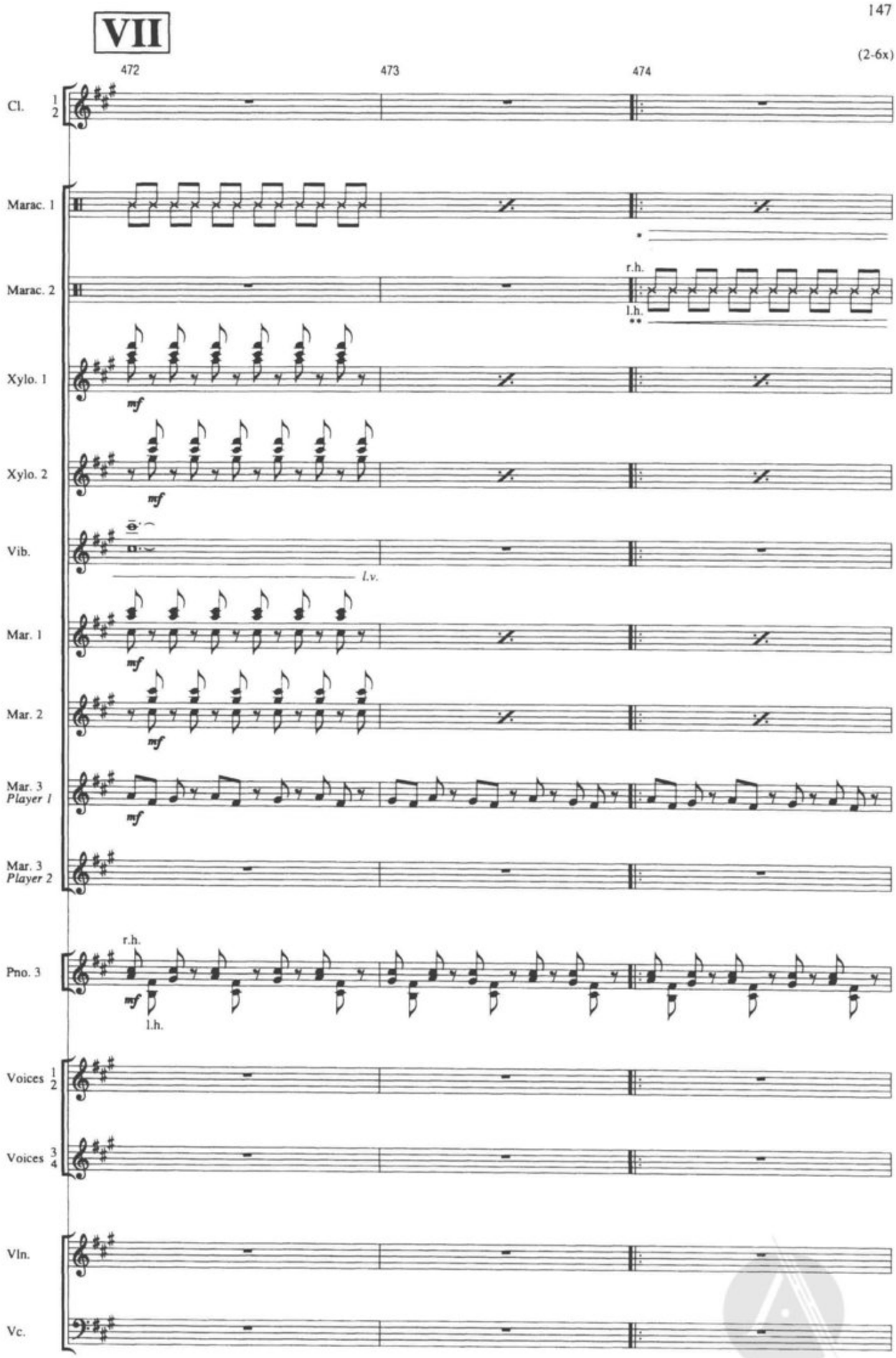
Pno. 4

Voices 1 2

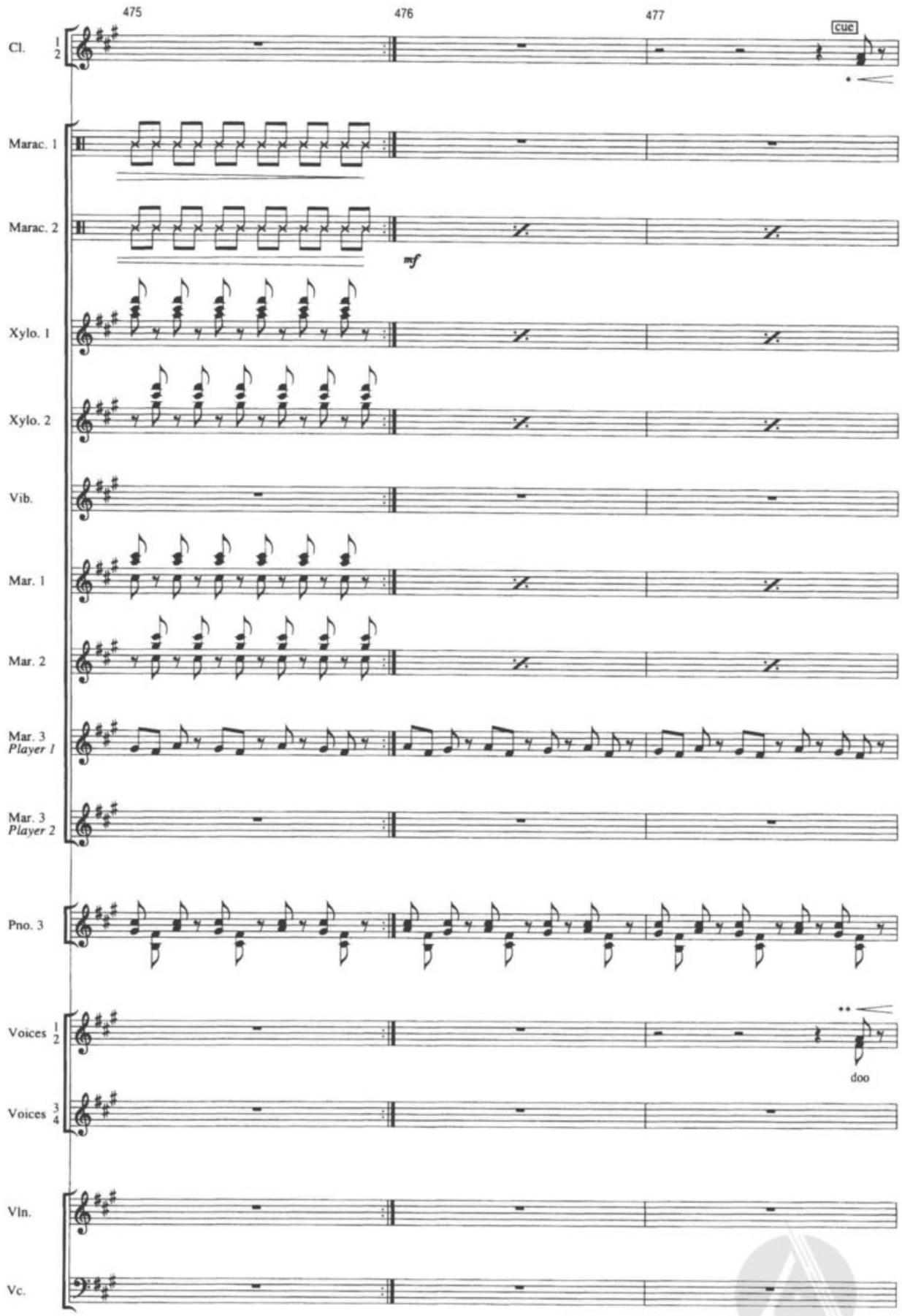
Voices 3 4

Vln.

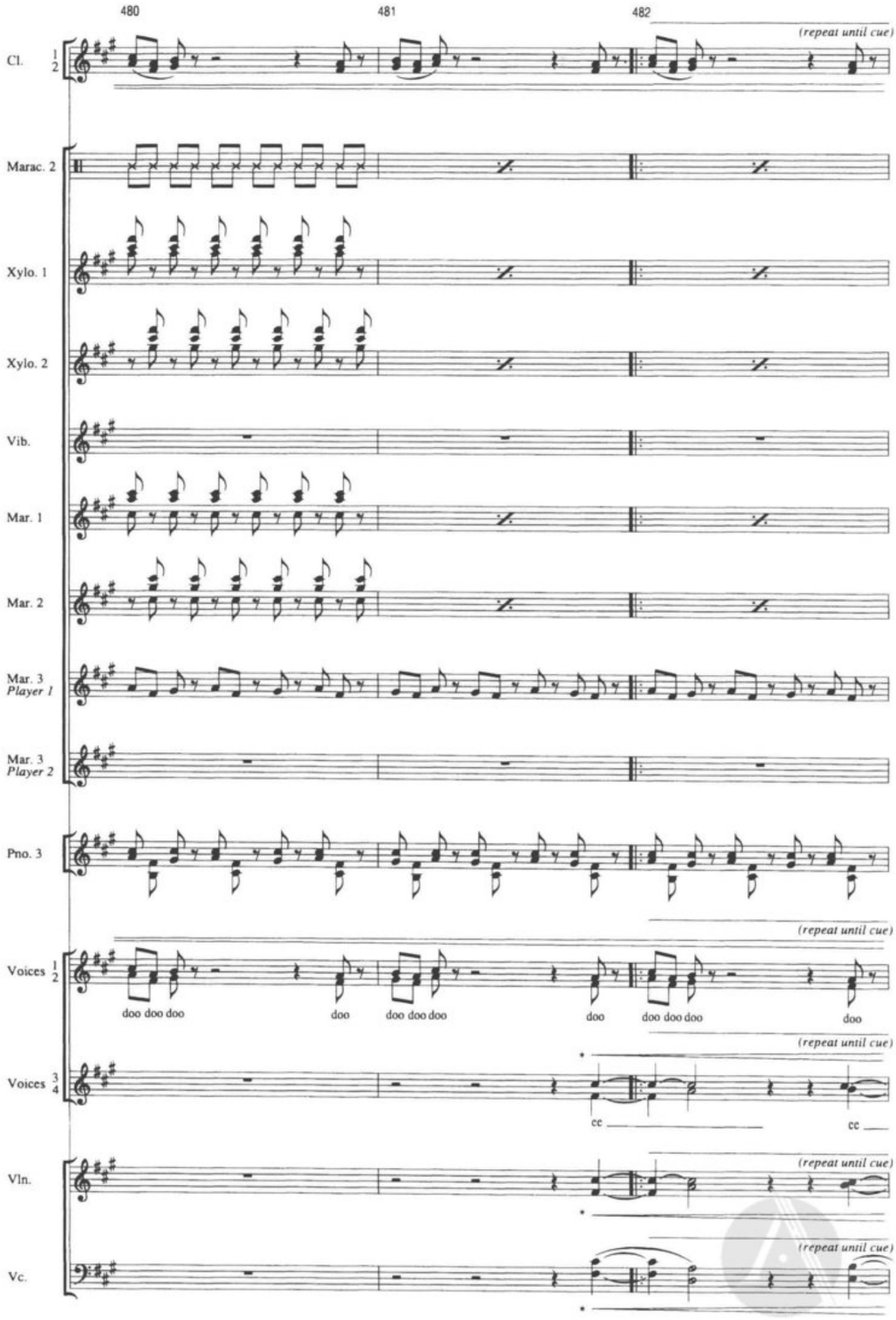
Vc.

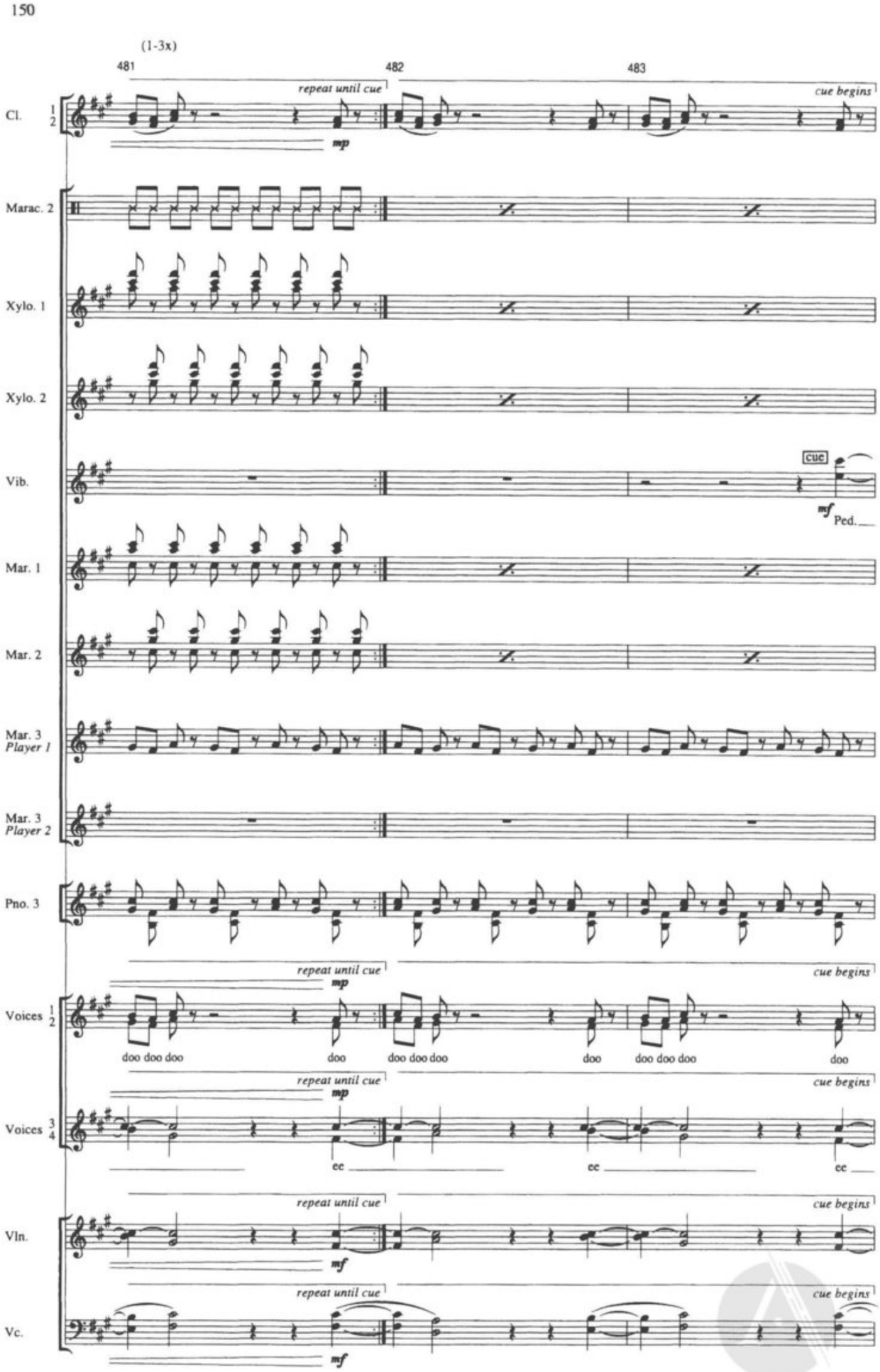


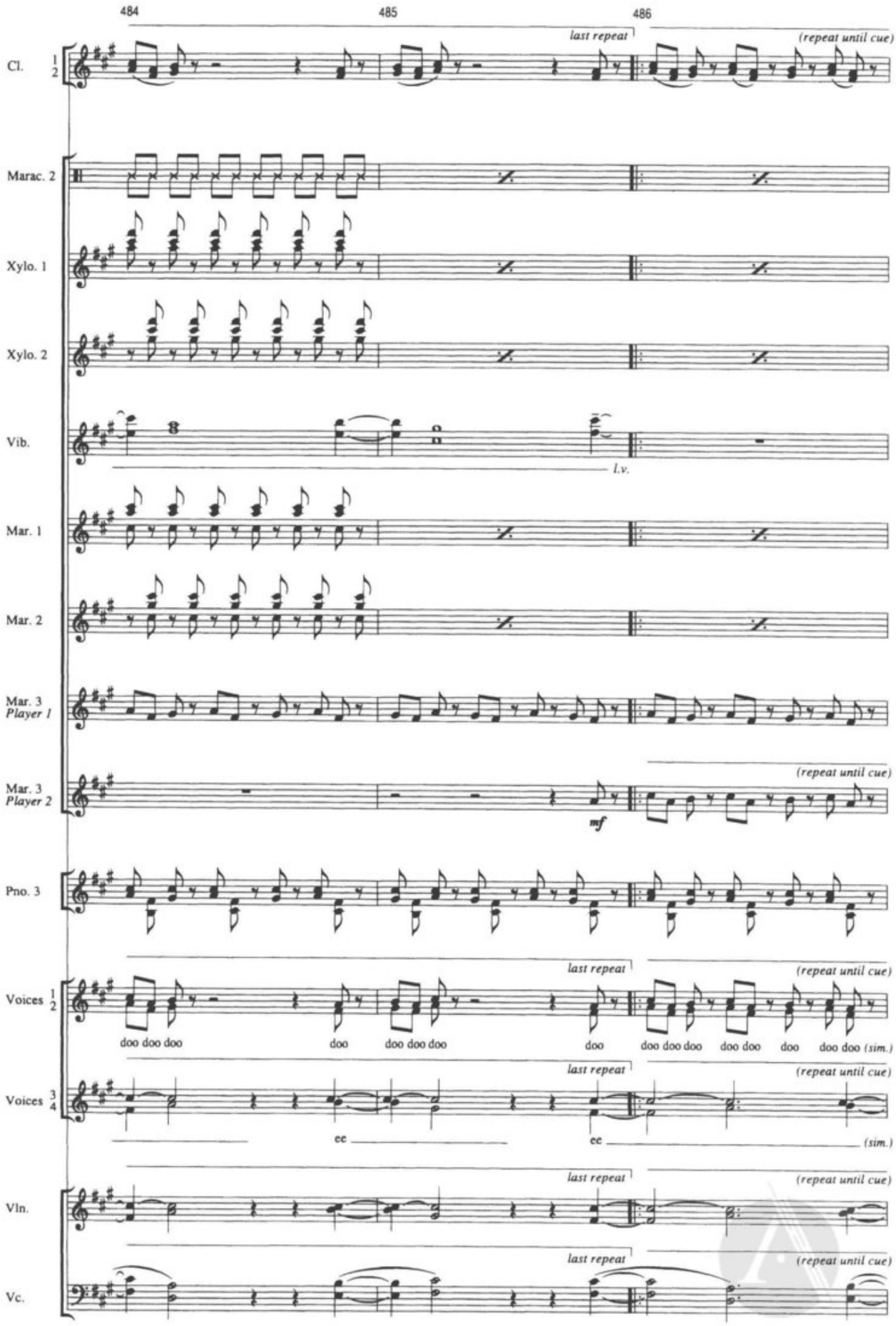
* *fade out gradually through repeats*
** *fade in gradually through repeats*

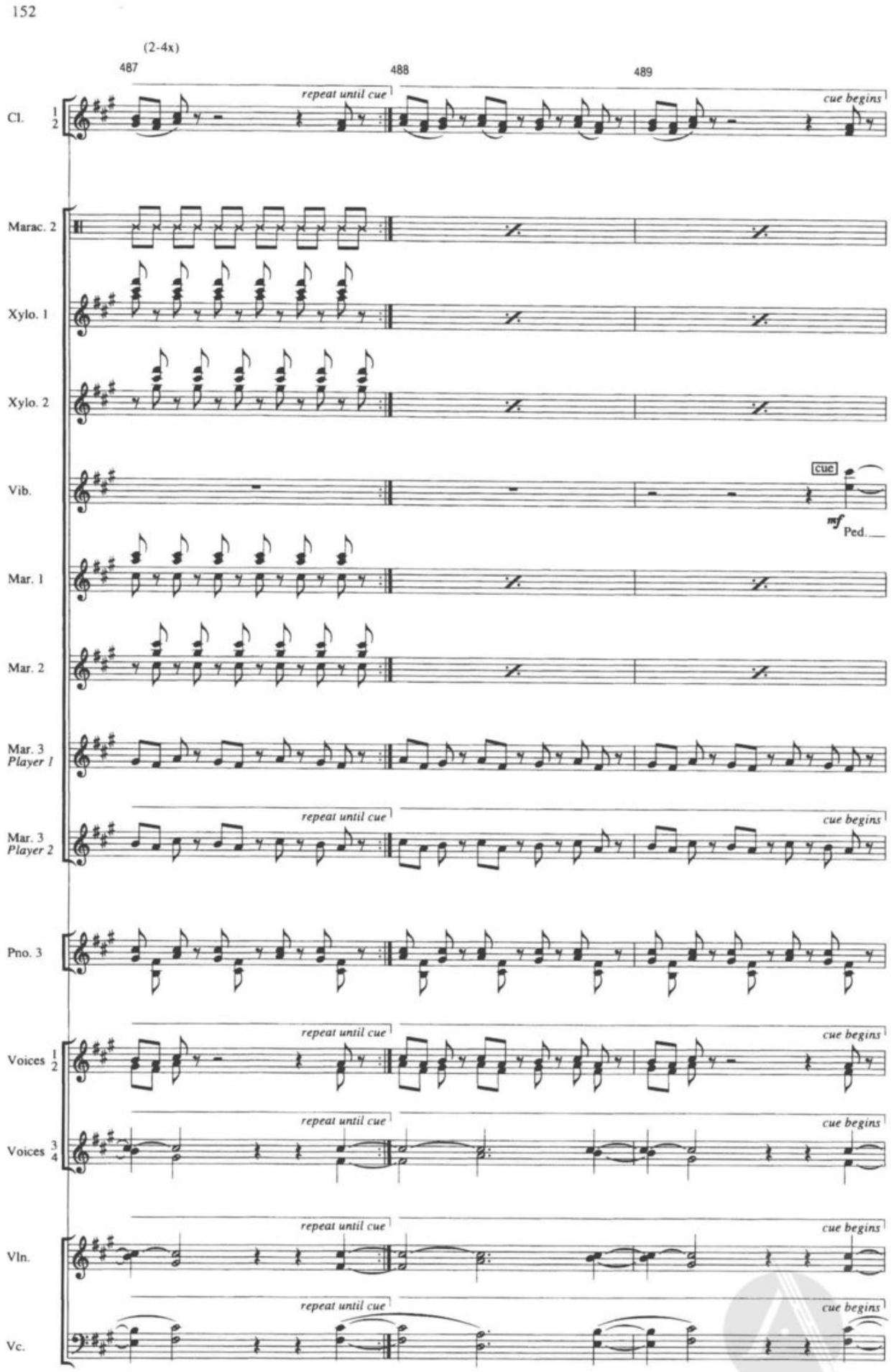


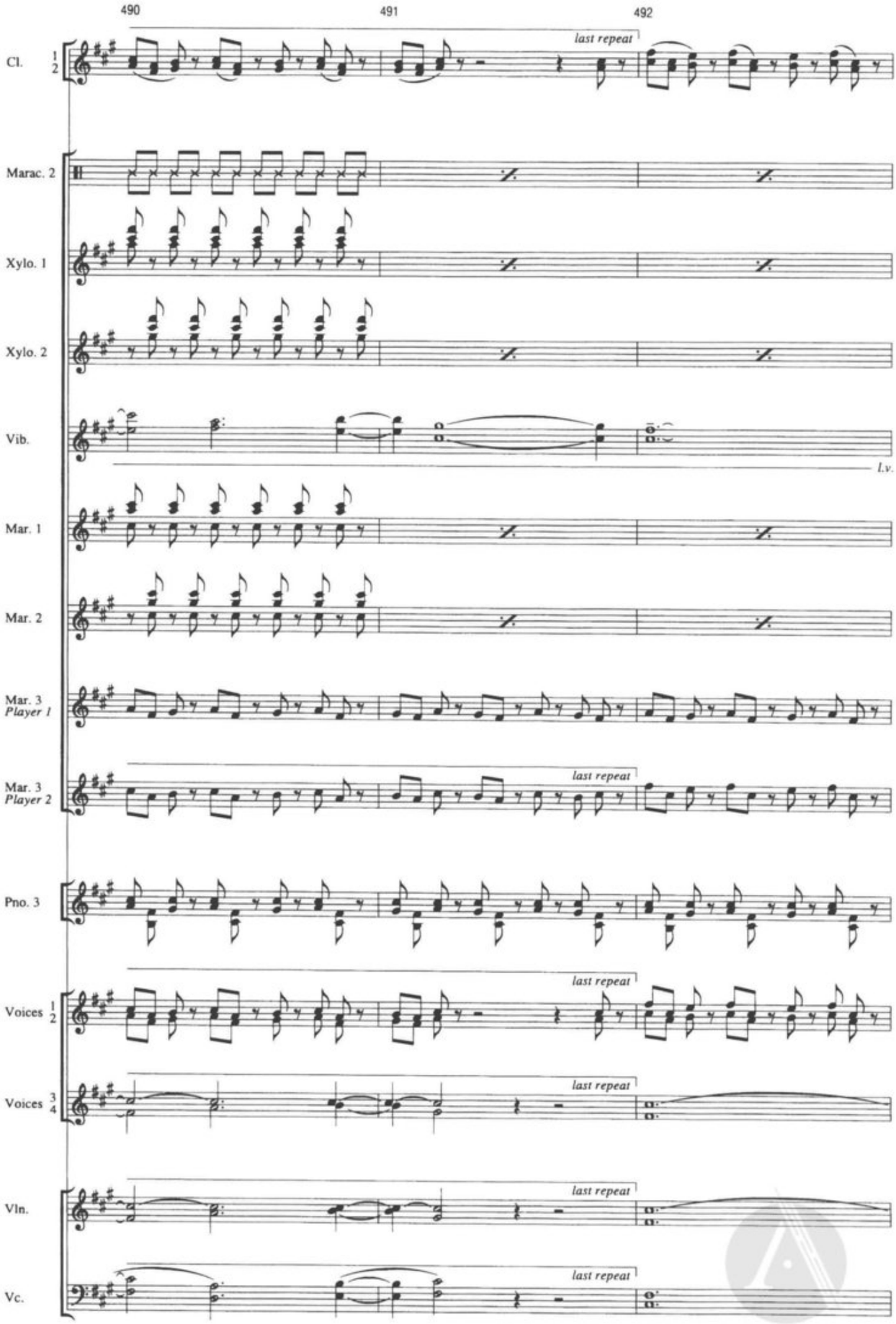
* *fade in gradually through repeats*
** *enter with clarinets at cue; fade in gradually through repeats*

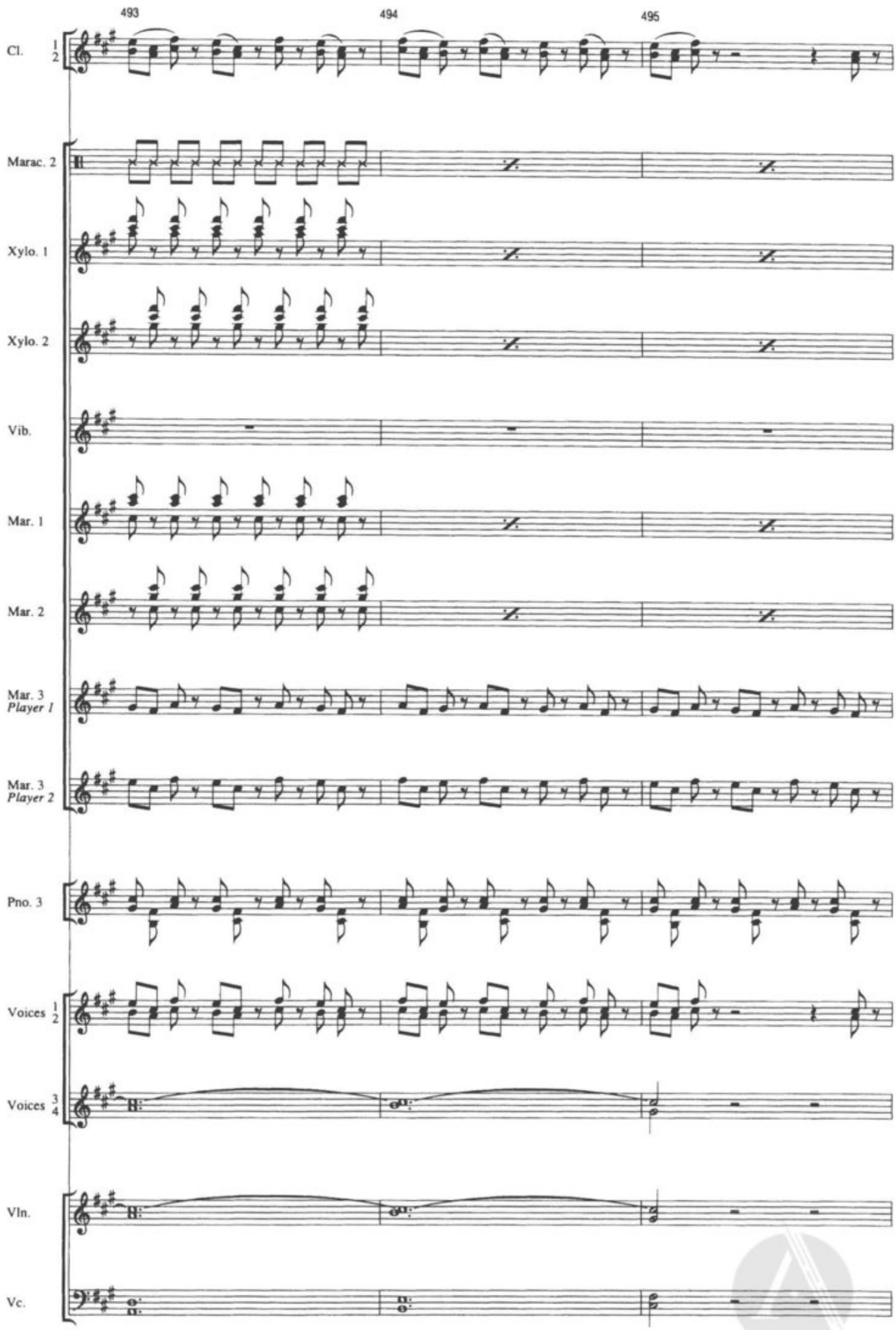

480
481
482
(repeat until cue)
Cl. 1 2
Marac. 2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
(repeat until cue)
Voices 1 2
doo doo doo
doo
doo doo doo
doo
doo doo doo
doo
(repeat until cue)
Voices 3 4
ee
ee
(repeat until cue)
Vln.
(repeat until cue)
Vc.
* fade in gradually through repeats


150
(1-3x)
481
482
483
repeat until cue
cue begins
Cl. 1 2
mp
Marac. 2
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
doo doo doo
doo
doo doo doo
doo
doo doo doo
doo
Voices 3 4
ee
ee
ee
Vln.
mf
Vc.


484
485
486
last repeat
(repeat until cue)
Cl. 1 2
Marac. 2
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
mf
Pno. 3
Voices 1 2
doo doo doo
doo
doo doo doo
doo
doo doo doo
doo doo
doo
doo doo (sim.)
Voices 3 4
ee
ee
(sim.)
Vln.
Vc.


152
(2-4x)
487
488
489
Cl. 1 2
repeat until cue
cue begins
Marac. 2
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
Voices 3 4
Vln.
Vc.


490
491
492
Cl. 1 2
last repeat
Marac. 2
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
last repeat
Pno. 3
Voices 1 2
last repeat
Voices 3 4
last repeat
Vln.
last repeat
Vc.
last repeat


493
494
495
Cl. 1 2
Marac. 2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
Voices 3 4
Vln.
Vc.

(1-2x)

496 497 498 499

Cl. 1 2 — repeat until cue

Marac. 2

Xylo. 1

Xylo. 2

Vib.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2* — repeat until cue

Pno. 3

Voices 1 2 — repeat until cue

Voices 3 4 — repeat until cue

Vln. — repeat until cue

Vc. — repeat until cue

500 501 502

Cl. 1 2

Marac. 2

Xylo. 1

Xylo. 2

cue

Vib.

mf Ped.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

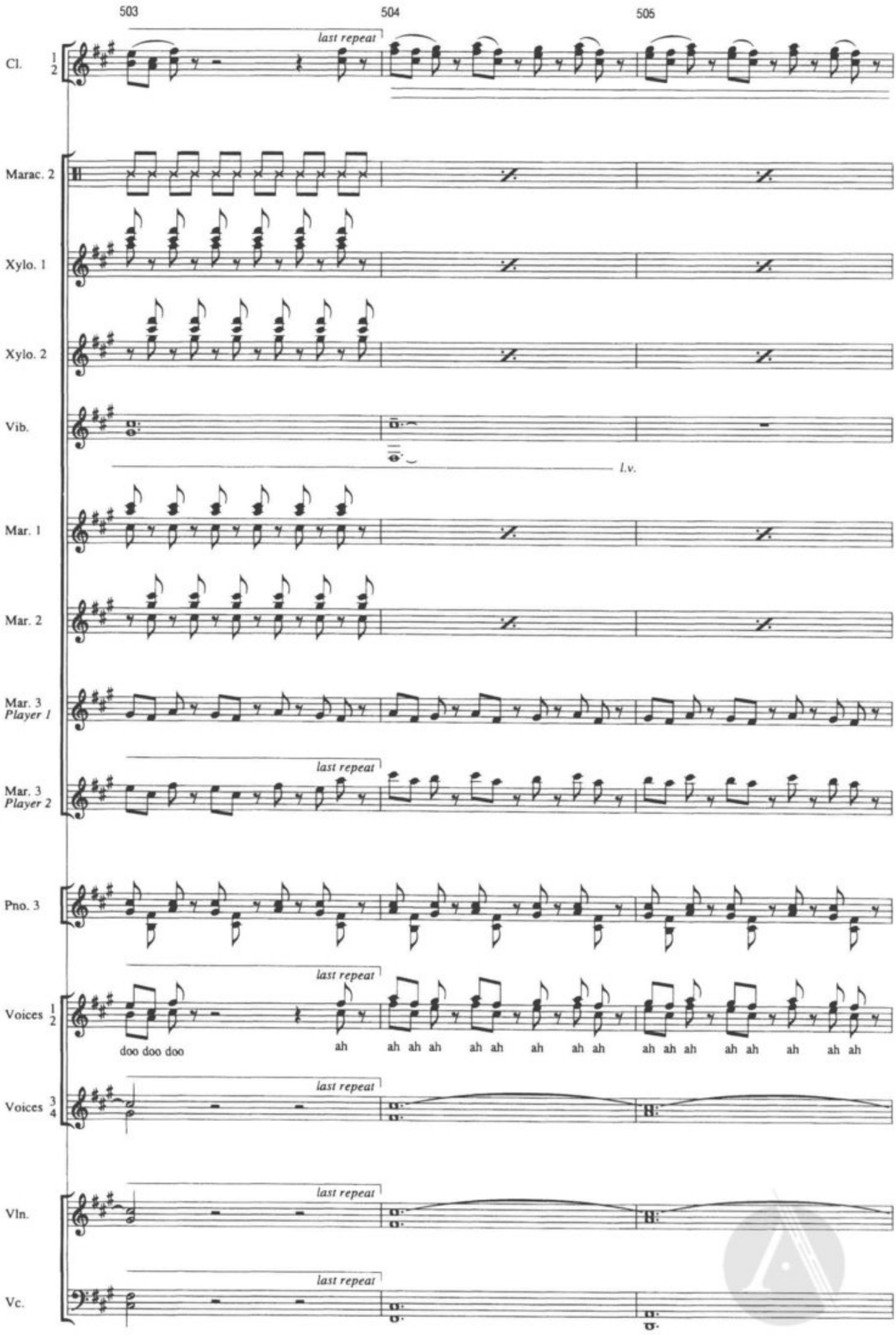
Pno. 3

Voices 1 2

Voices 3 4

Vln.

Vc.


503
504
505
Cl. 1 2
last repeat
Marac. 2
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
doo doo doo
ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah
Voices 3 4
Vln.
Vc.

506 507 508

Cl. 1 2

Marac. 2

Xylo. 1

Xylo. 2

Vib.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

Pno. 3

Voices 1 2

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah *(sim.)*

Voices 3 4

Vln.

Vc.

(1-2x)

509 510 511

tacet last time

Cl. 1 2

Marac. 2

Xylo. 1

Xylo. 2

Vib.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

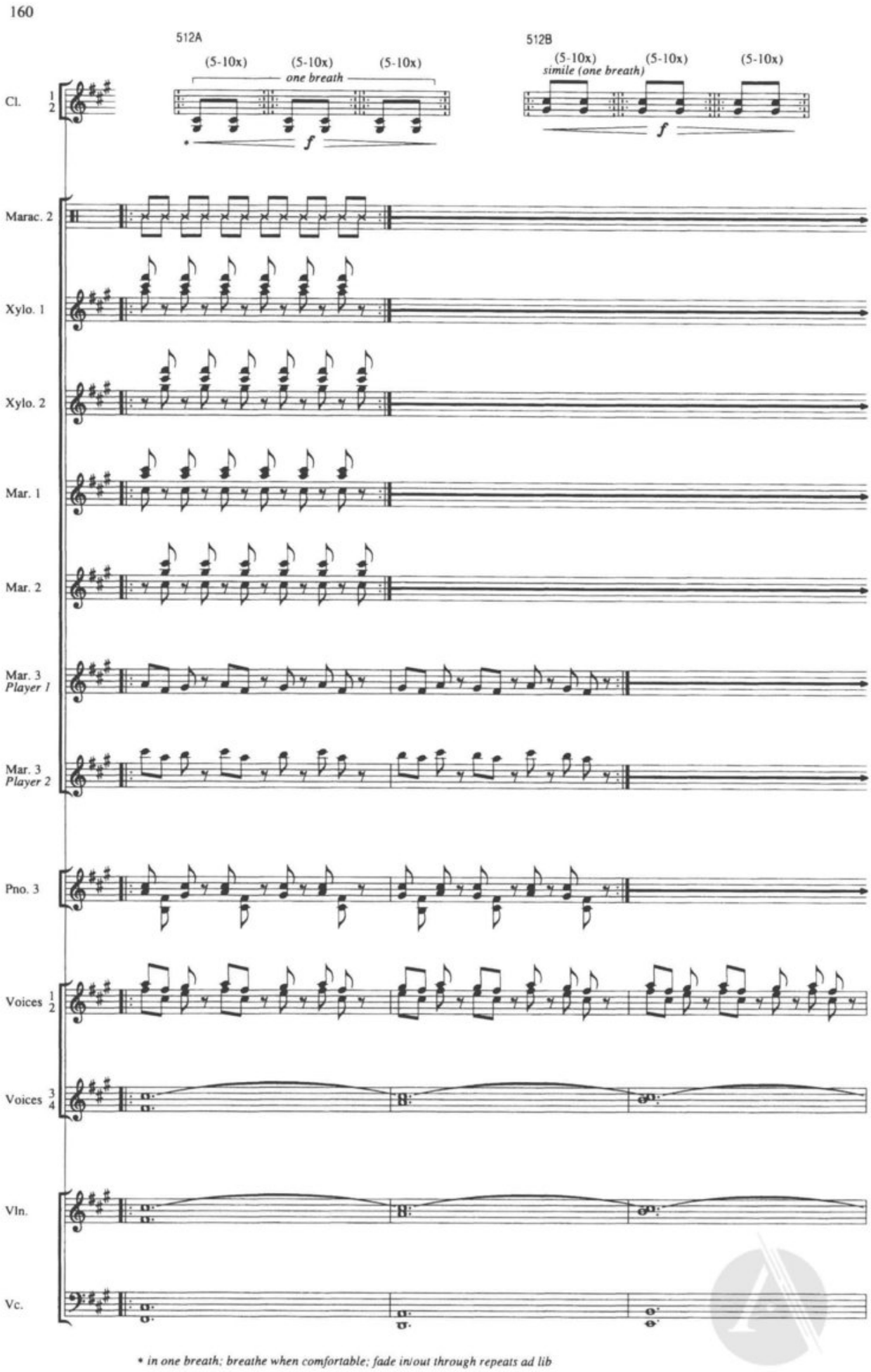
Pno. 3

Voices 1 2

Voices 3 4

Vln.

Vc.


160
512A
(5-10x)
(5-10x)
(5-10x)
one breath
512B
(5-10x)
(5-10x)
(5-10x)
simile (one breath)
Cl. 1 2
Marac. 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
Voices 3 4
Vln.
Vc.
* in one breath; breathe when comfortable; fade in/out through repeats ad lib

513A

513B

Cl. 1 2

(5-10x) (5-10x) (5-10x)

f

(5-10x) (5-10x) (5-10x)

f

Marac. 2

Xylo. 1

Xylo. 2

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

Pno. 3

Voices 1 2

Voices 3 4

Vln.

Vc.

514 515

Cl. 1 2

Marac. 2

Xylo. 1

Xylo. 2

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

Pno. 3

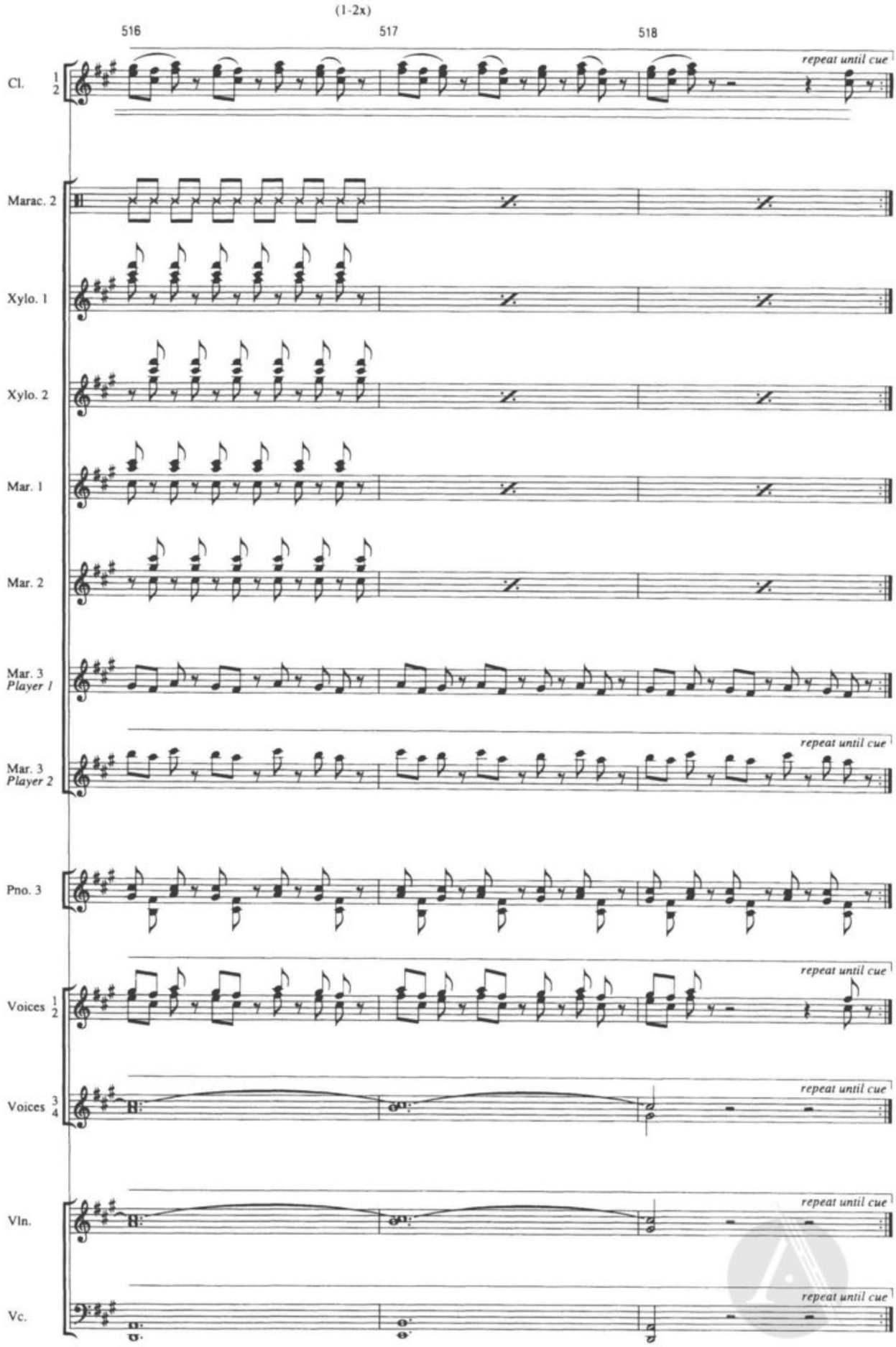
Voices 1 2

Voices 3 4

Vln.

Vc.

* *with voices 1 and 2; fade in gradually*


(1-2x)
516
517
518
Cl. 1 2
repeat until cue
Marac. 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
repeat until cue
Pno. 3
Voices 1 2
repeat until cue
Voices 3 4
repeat until cue
Vln.
repeat until cue
Vc.
repeat until cue

519 520 521

Cl. 1 2

Marac. 2

Xylo. 1

Xylo. 2

Vib. cue

mf Ped.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

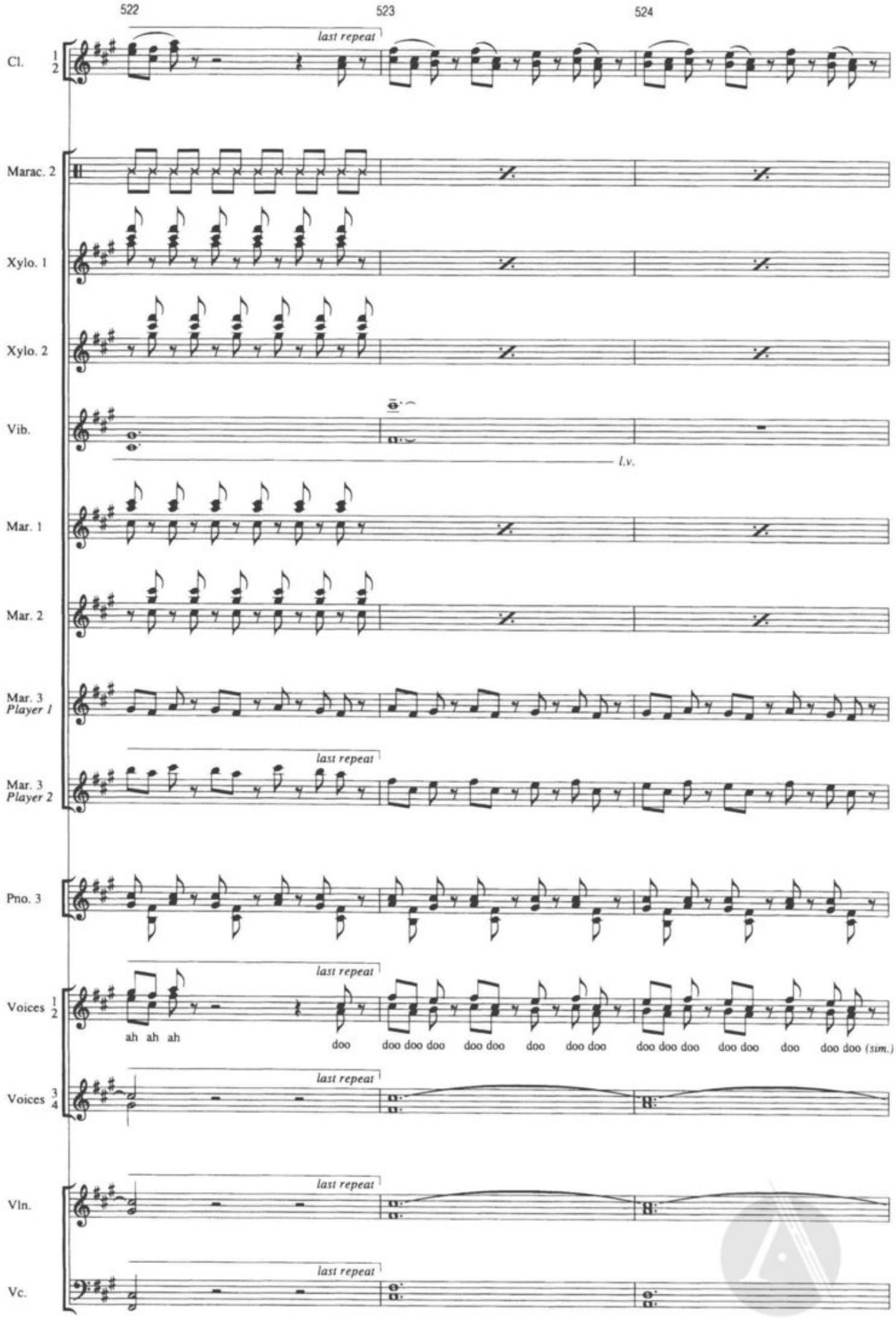
Pno. 3

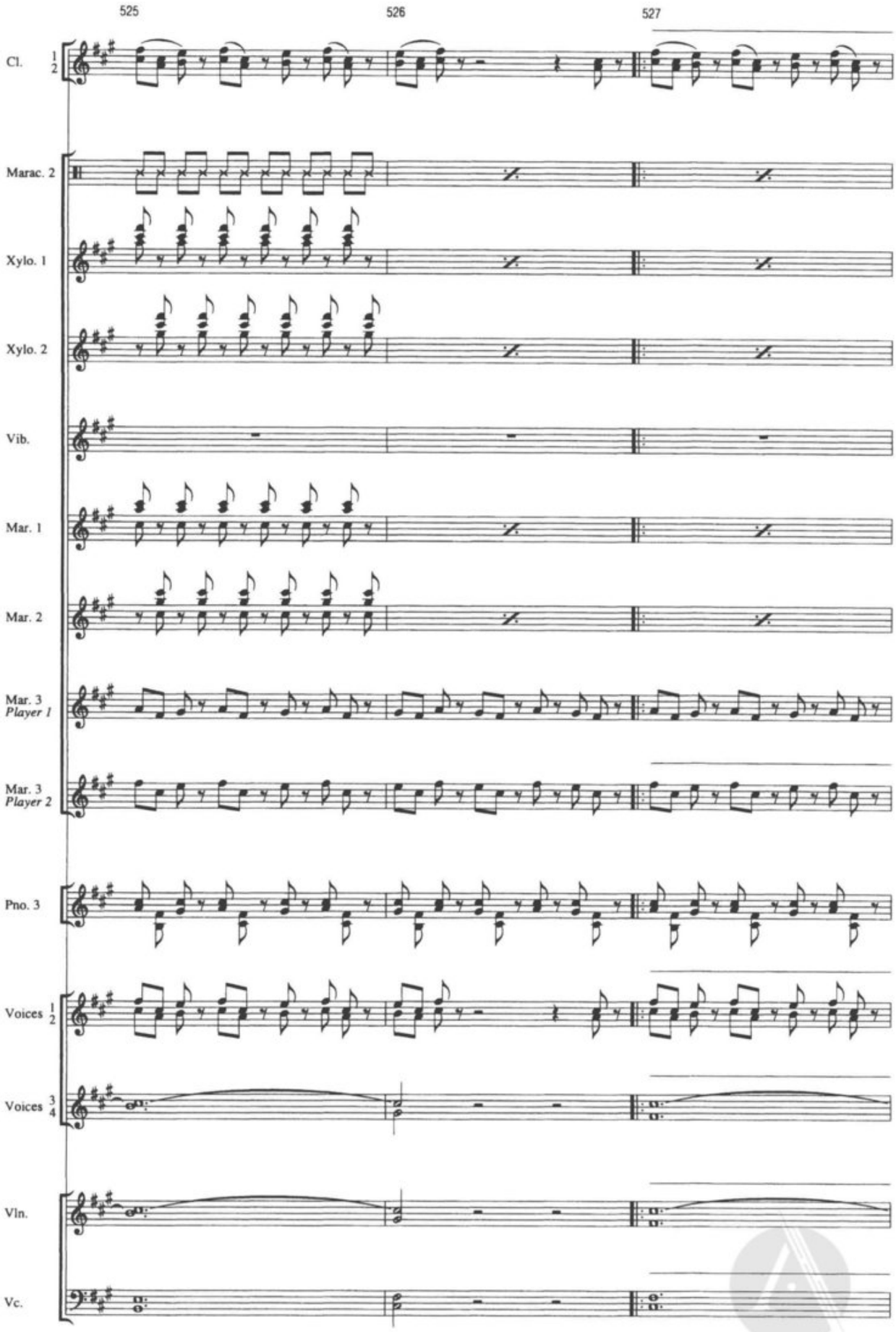
Voices 1 2

Voices 3 4

Vln.

Vc.


522
523
524
Cl. 1 2
last repeat
Marac. 2
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
last repeat
Pno. 3
Voices 1 2
last repeat
ah ah ah
doo
doo doo doo
doo doo
doo
doo doo
doo doo doo
doo doo
doo
doo doo (sim.)
Voices 3 4
last repeat
Vln.
last repeat
Vc.
last repeat


525
526
527
Cl. 1 2
Marac. 2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
Voices 3 4
Vln.
Vc.

(1-2x)

528 529 530 531

Cl. 1 2 — repeat until cue

Marac. 2

Xylo. 1

Xylo. 2

Vib. — cue — *mf* Ped.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2* — repeat until cue

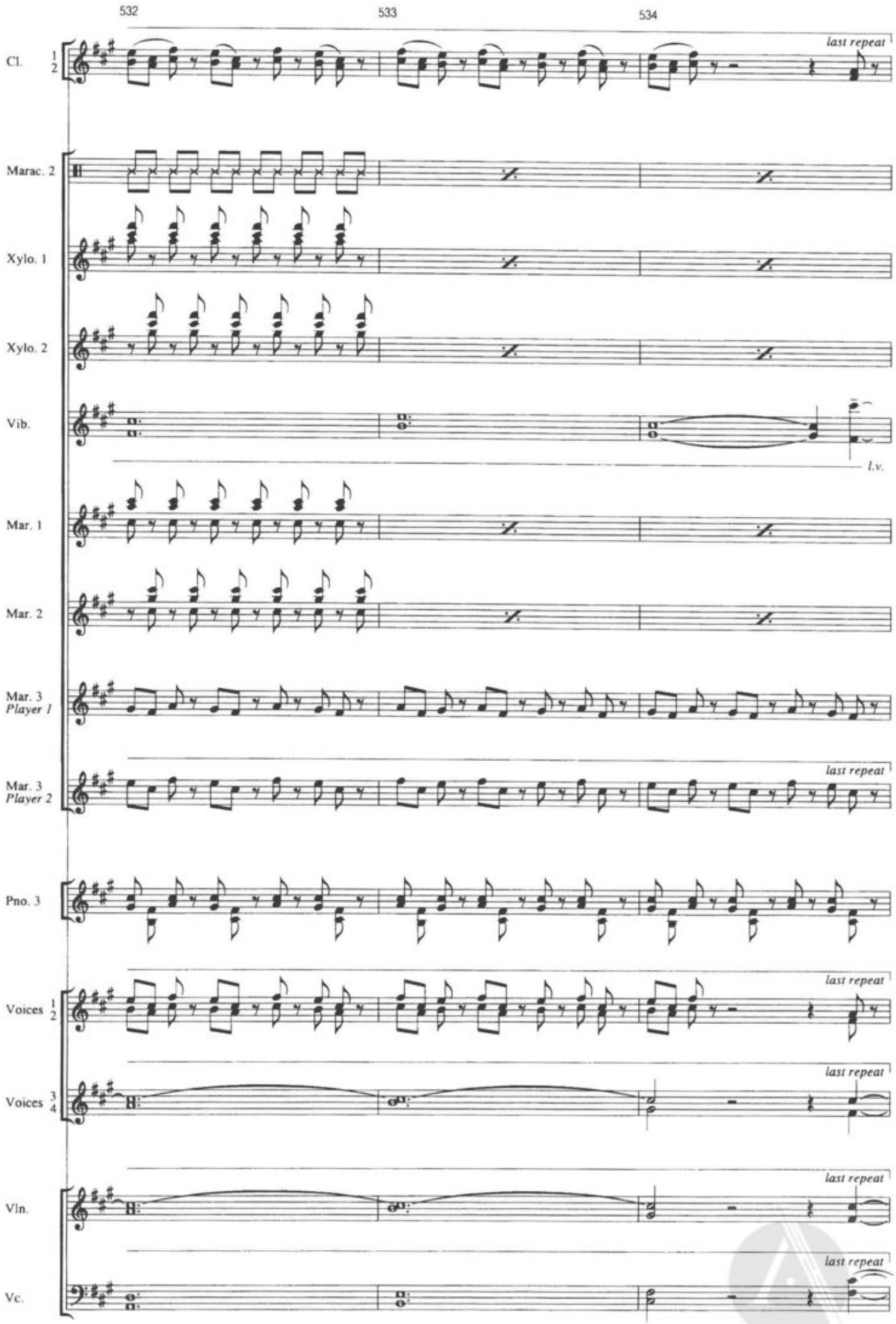
Pno. 3

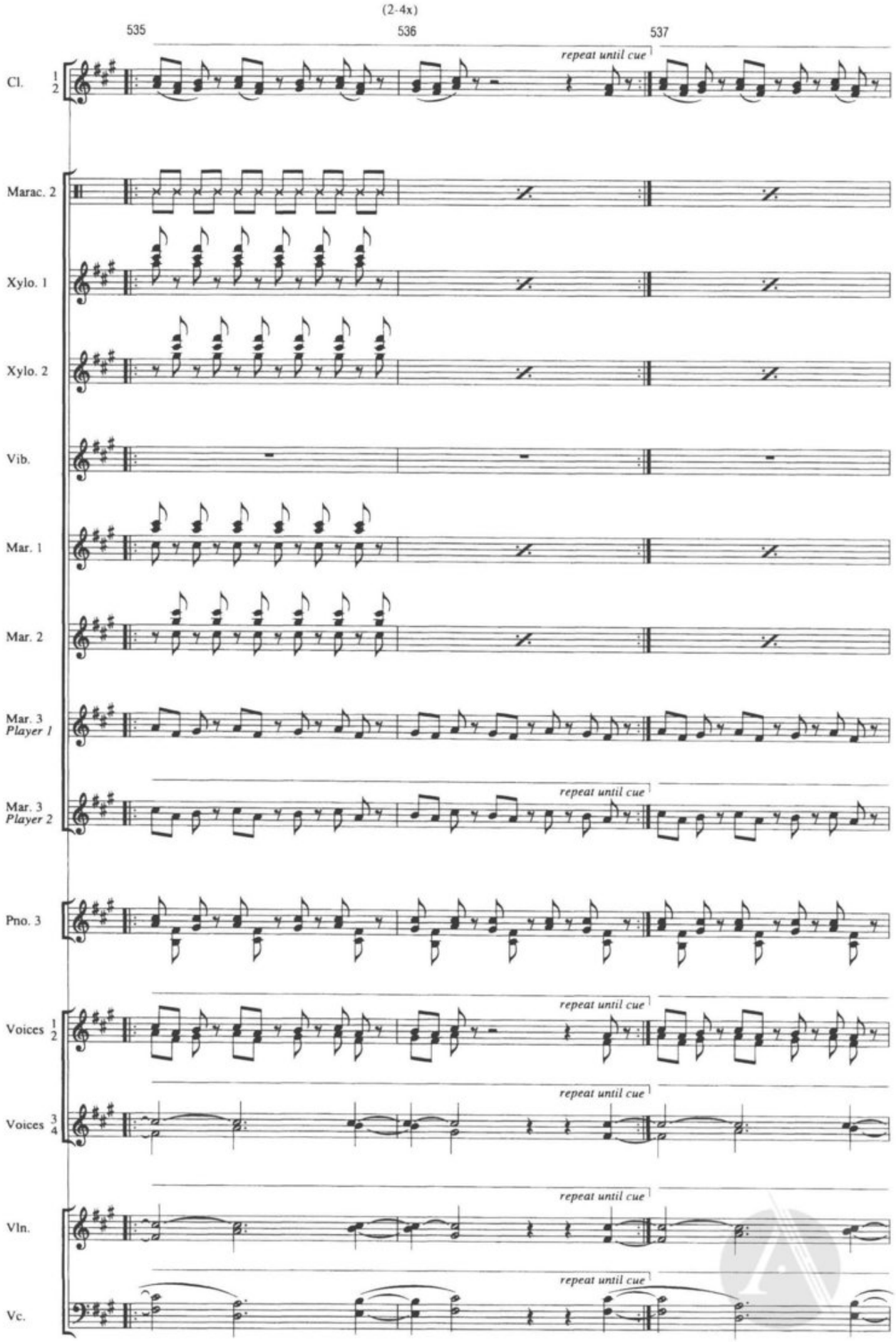
Voices 1 2 — repeat until cue

Voices 3 4 — repeat until cue

Vln. — repeat until cue

Vc. — repeat until cue


532
533
534
Cl. 1 2
last repeat
Marac. 2
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
last repeat
Pno. 3
Voices 1 2
last repeat
Voices 3 4
last repeat
Vln.
last repeat
Vc.
last repeat


(2-4x)
535
536
537
repeat until cue
Cl. 1 2
Marac. 2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
Voices 3 4
Vln.
Vc.

538 539 540

Cl. 1 2 — cue begins — last repeat

Marac. 2

Xylo. 1

Xylo. 2

Vib. — cue — *mf* Ped. — l.v.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2* — cue begins — last repeat

Pno. 3

Voices 1 2 — cue begins — last repeat

Voices 3 4 — cue begins — last repeat

Vln. — cue begins — last repeat

Vc. — cue begins — last repeat

(3-5x)

541 542 543

Cl. 1 2

Marac. 2

Xylo. 1

Xylo. 2

Vib.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

Pno. 3

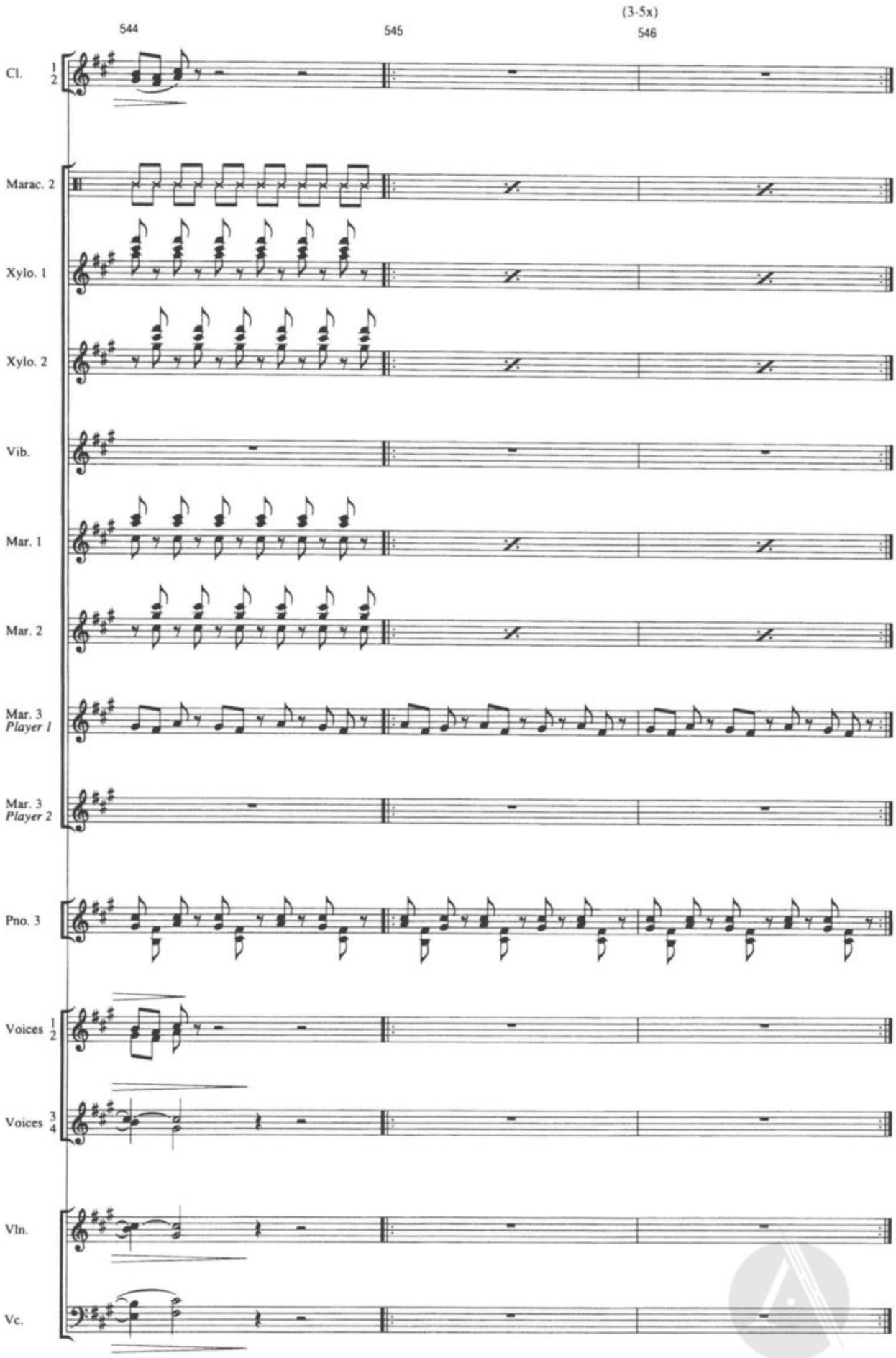
Voices 1 2

Voices 3 4

Vln.

Vc.

* *fade out gradually through repeats*


544
545
(3-5x)
546
Cl. 1 2
Marac. 2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Mar. 3 Player 1
Mar. 3 Player 2
Pno. 3
Voices 1 2
Voices 3 4
Vln.
Vc.

547 548 549 550

Cl. 1 2 — *to Bass Clarinet*

Marac. 2

Xylo. 1

Xylo. 2

Vib. — *mf* Ped.

Mar. 1

Mar. 2

Mar. 3 *Player 1*

Mar. 3 *Player 2*

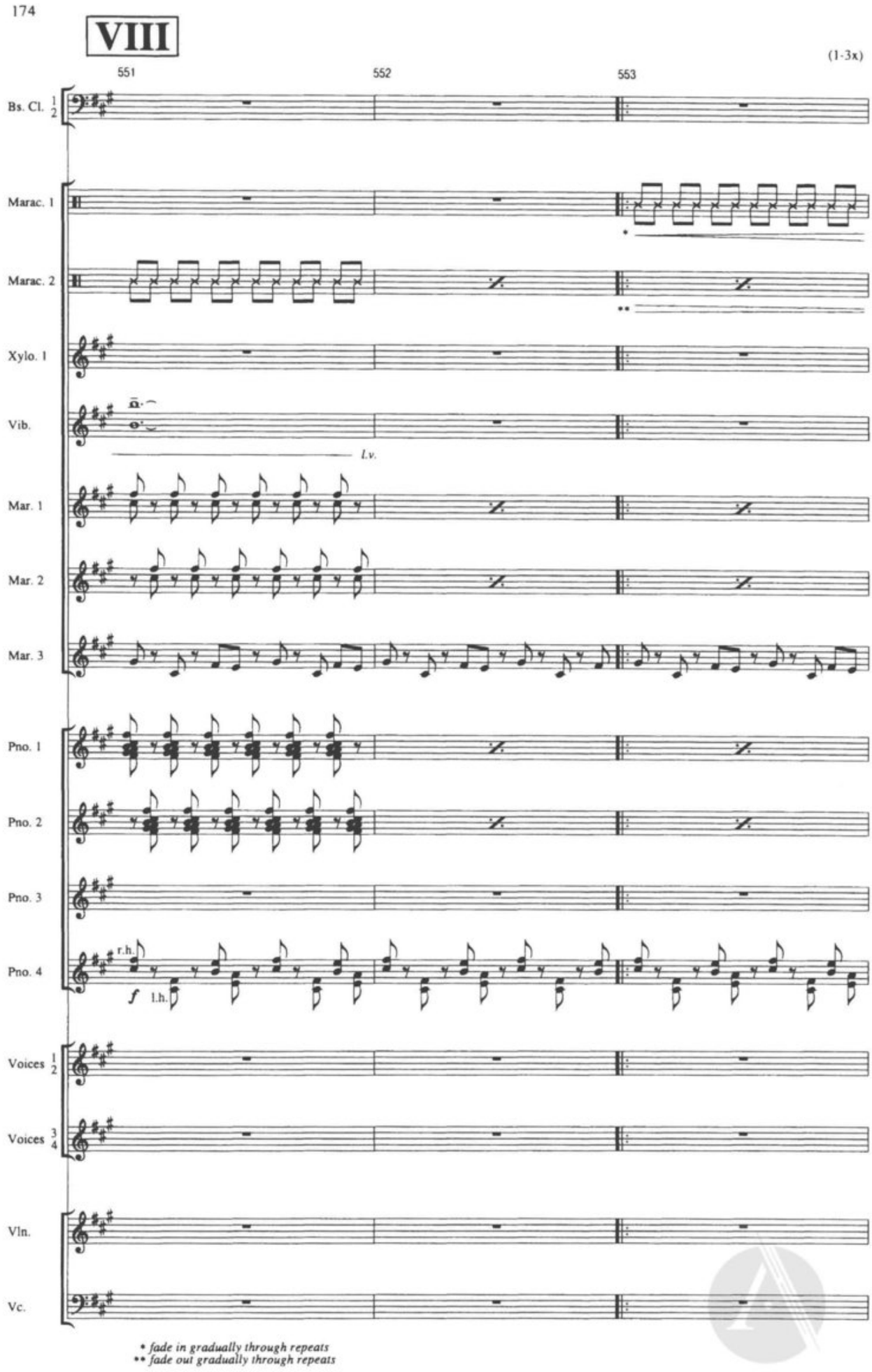
Pno. 3

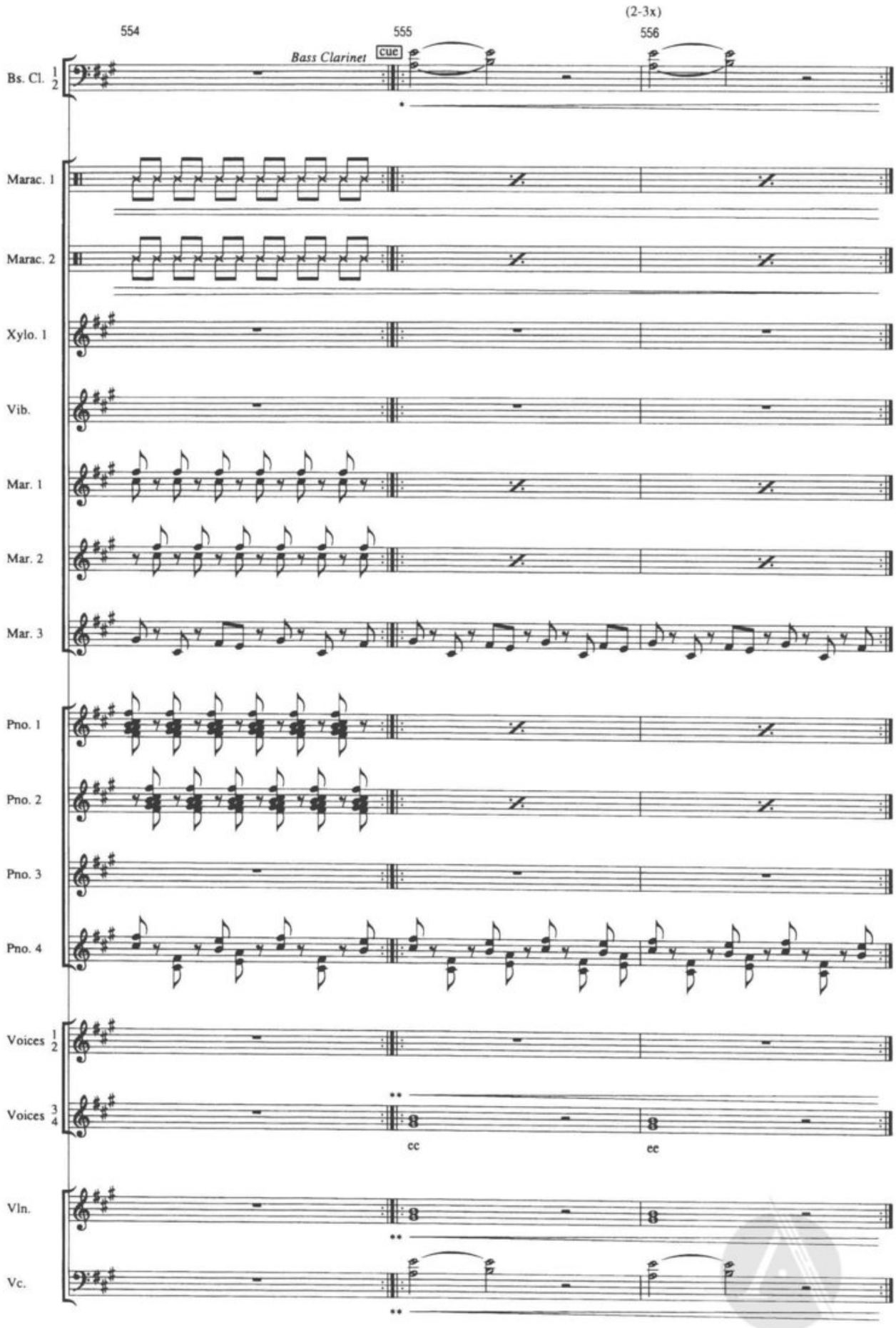
Voices 1 2

Voices 3 4

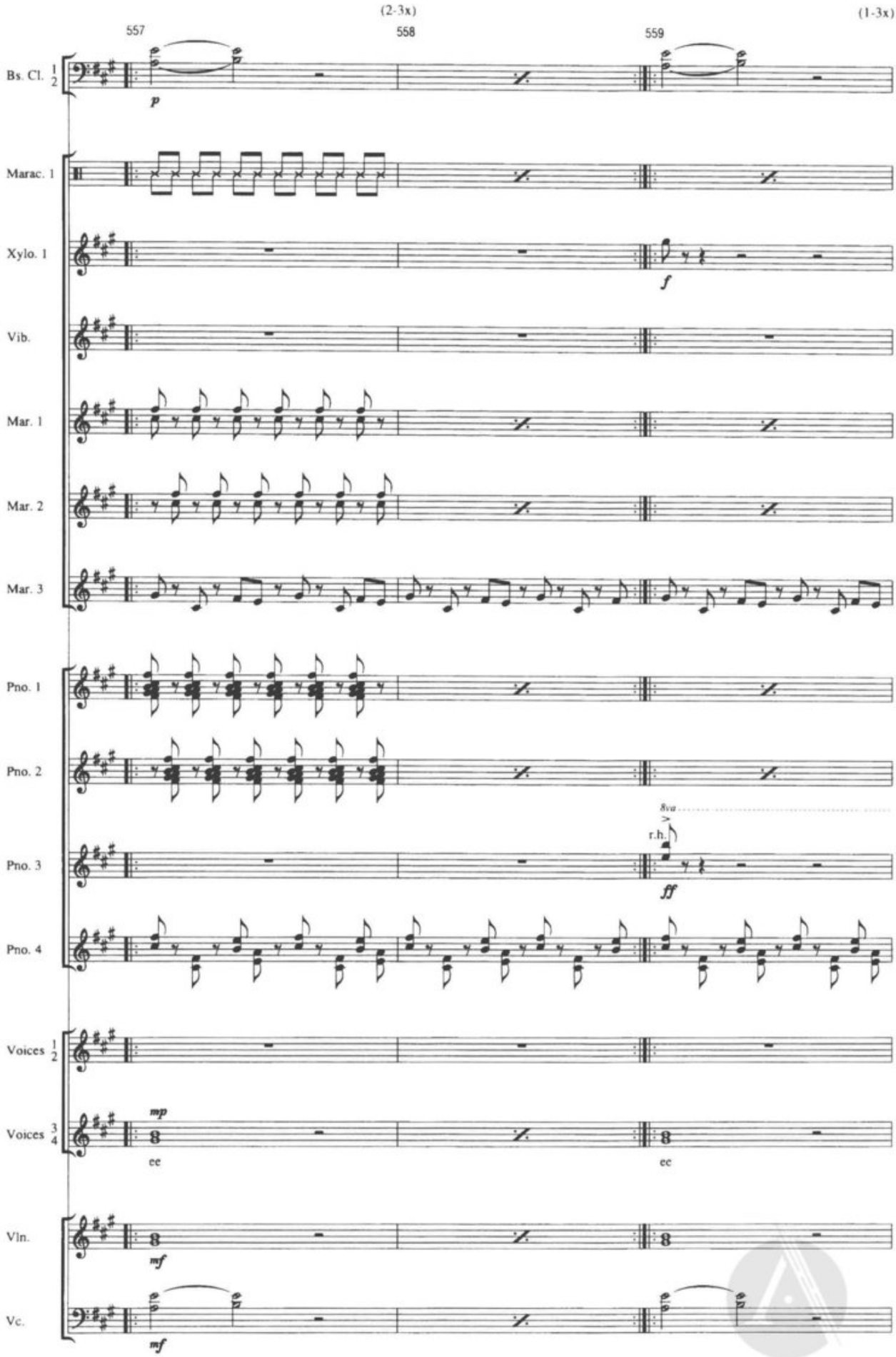
Vln.

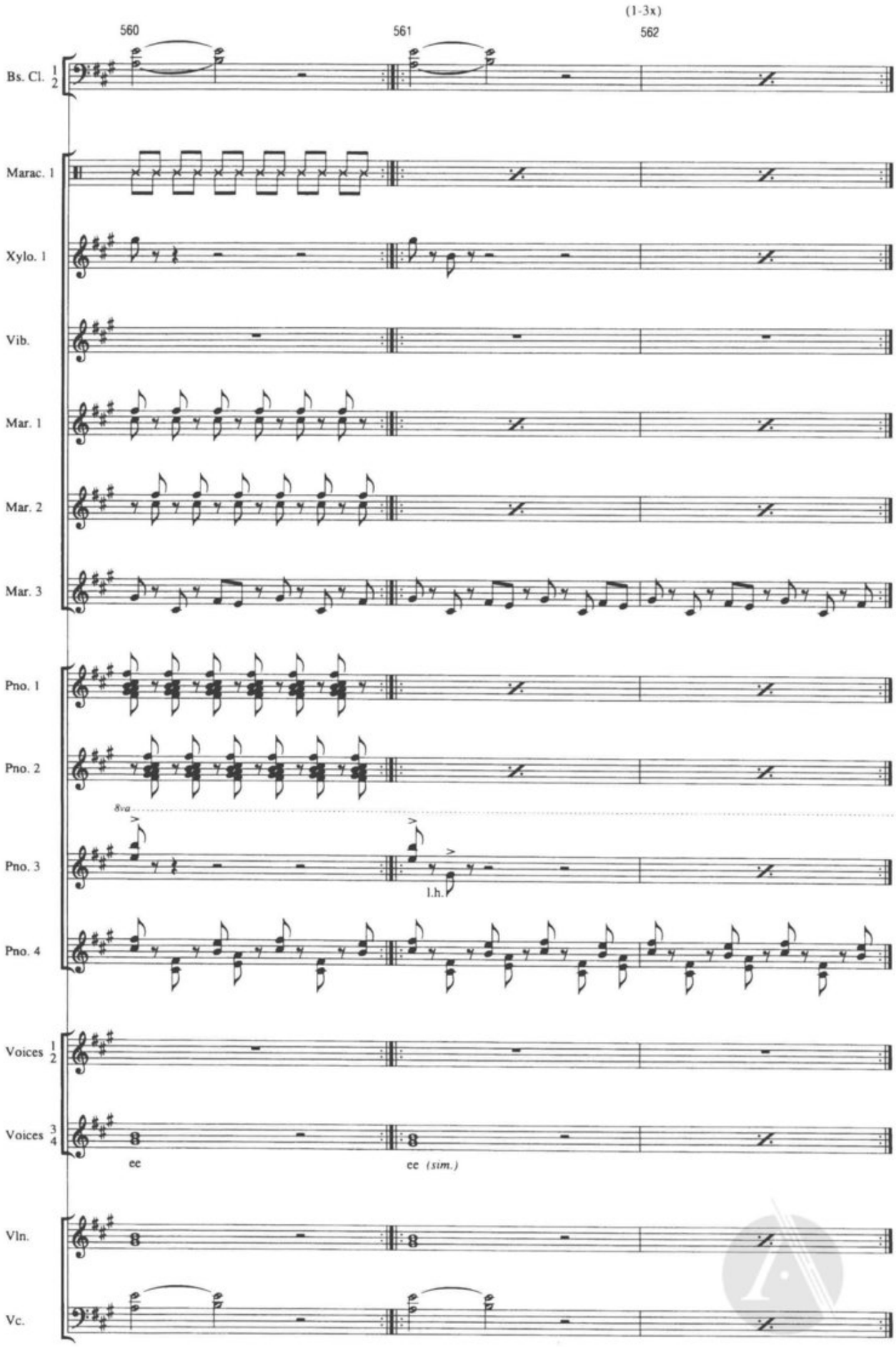
Vc.

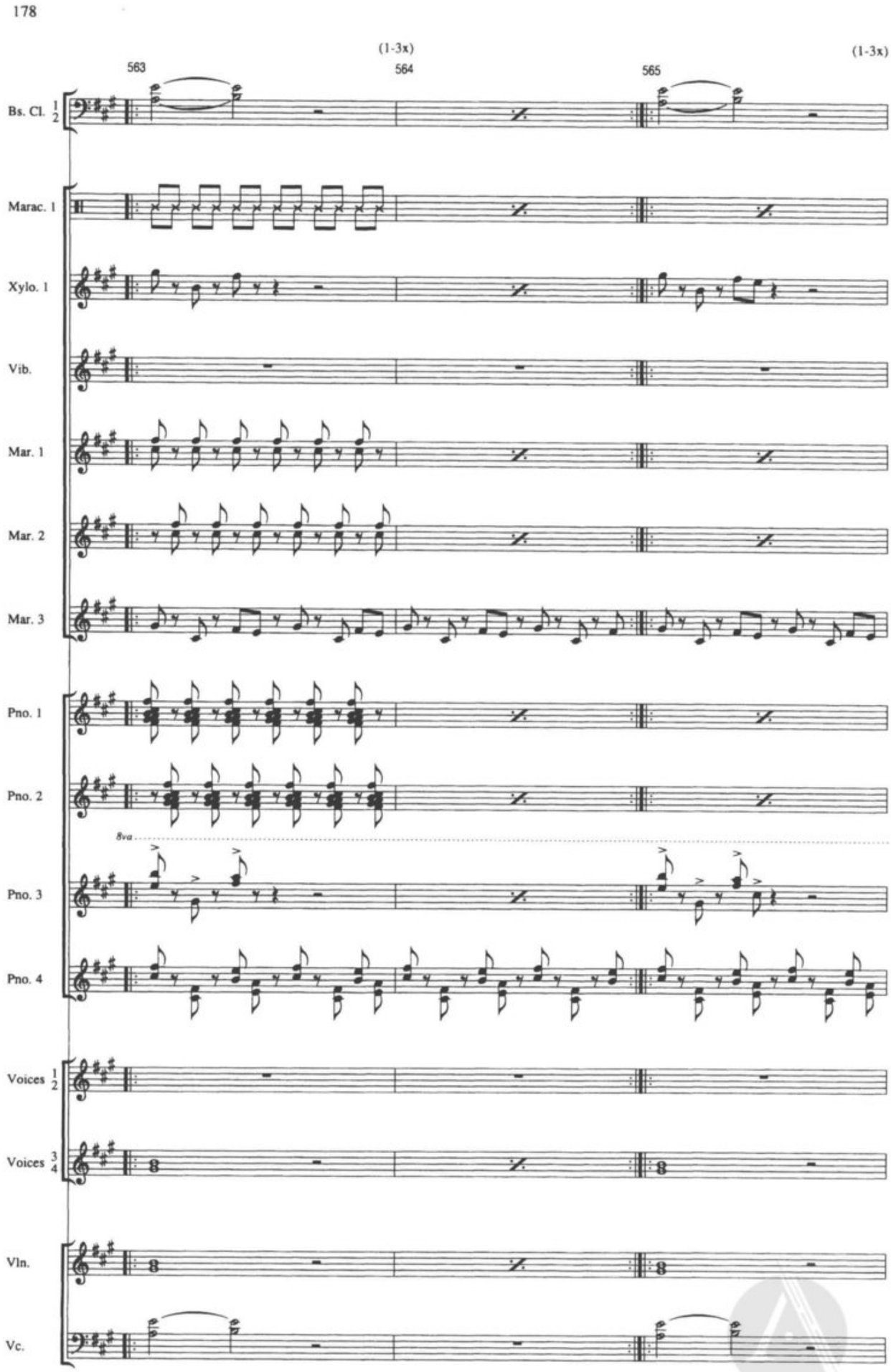

174
VIII
(1-3x)
551
552
553
Bs. Cl. 1 2
Marac. 1
Marac. 2
Xylo. 1
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
r.h.
f
l.h.
Voices 1 2
Voices 3 4
Vln.
Vc.
* fade in gradually through repeats
** fade out gradually through repeats

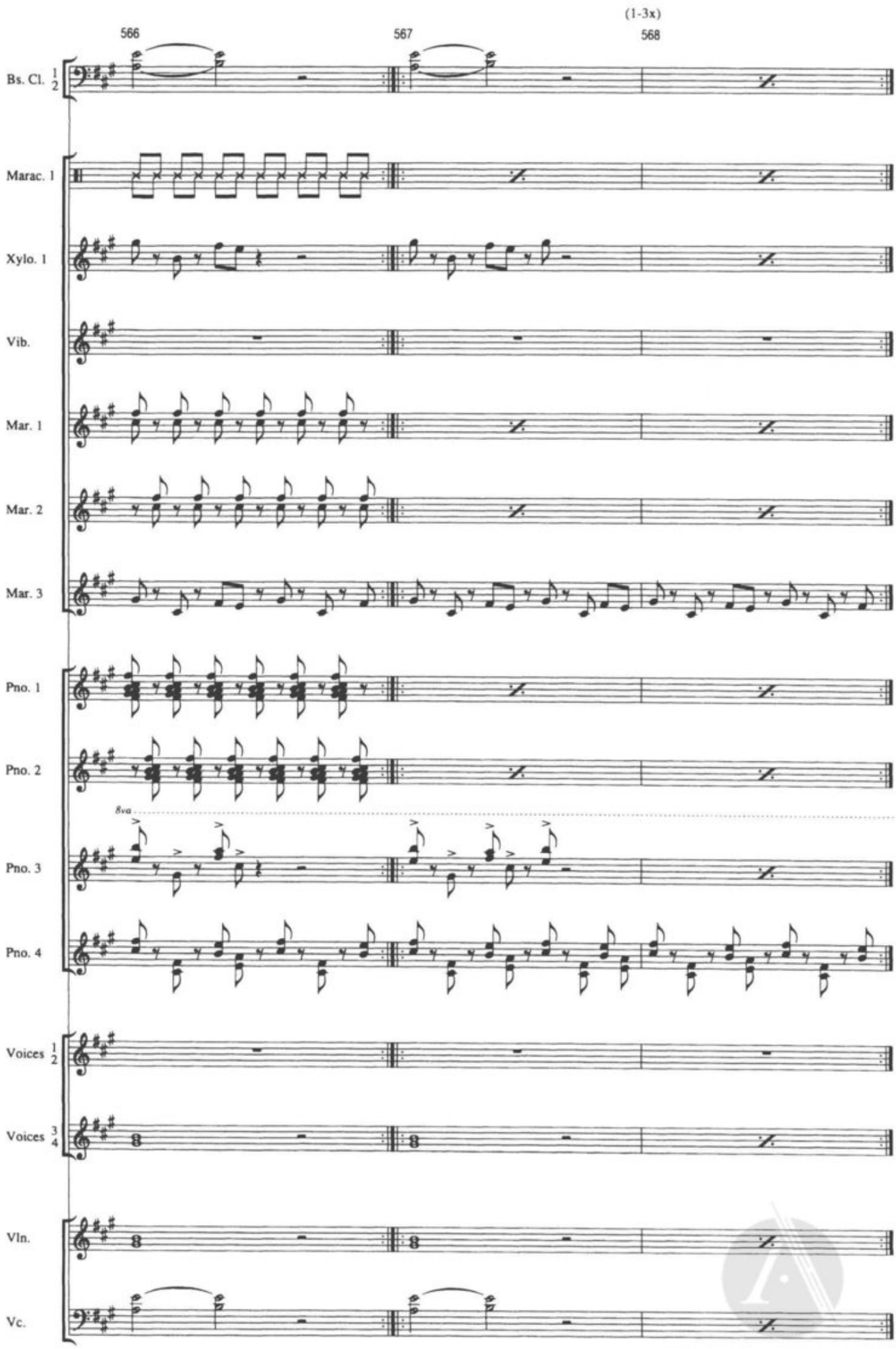


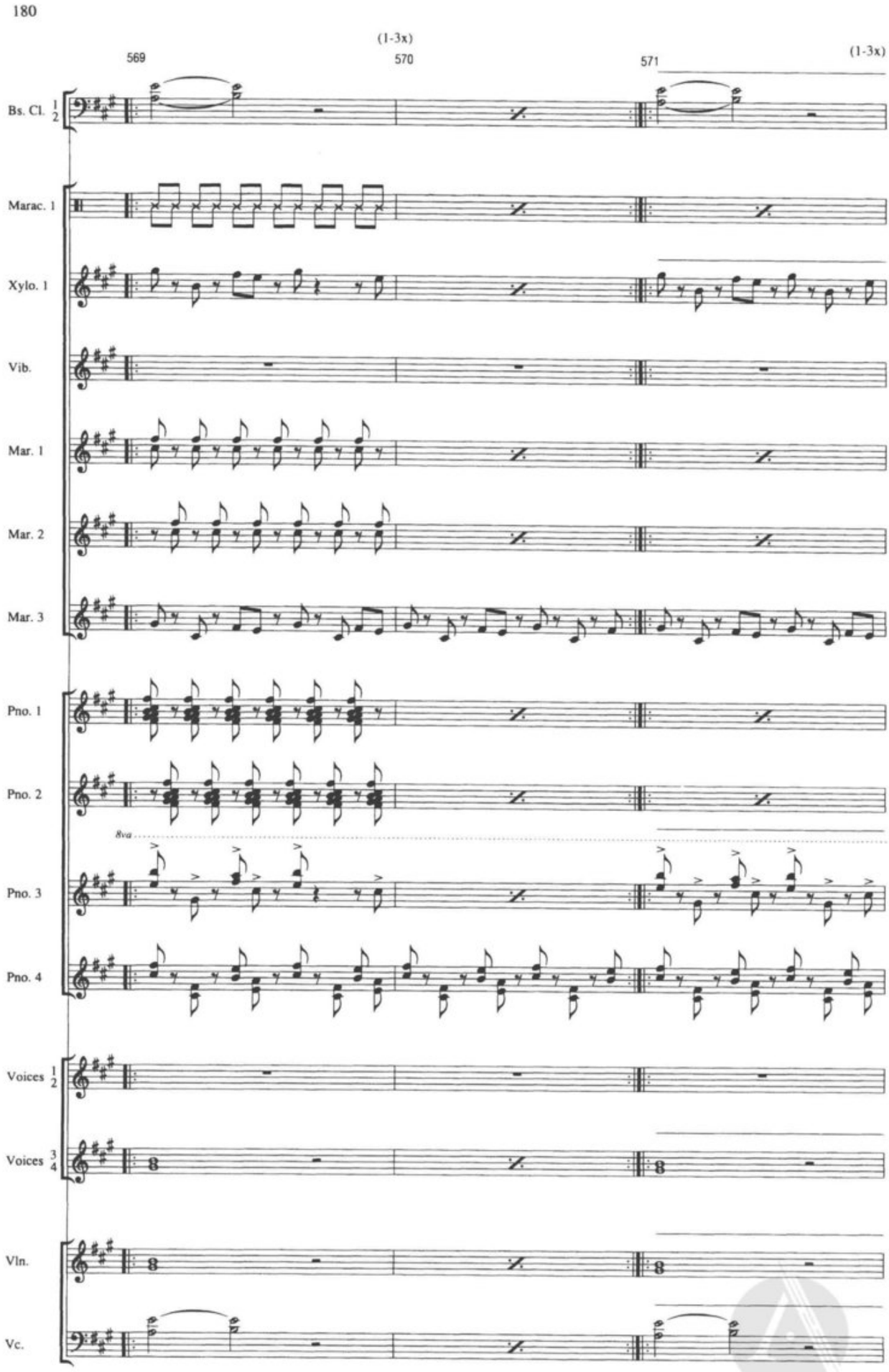
* *fade in gradually through repeats*
** *enter with clarinets at cue and fade in gradually through repeats*

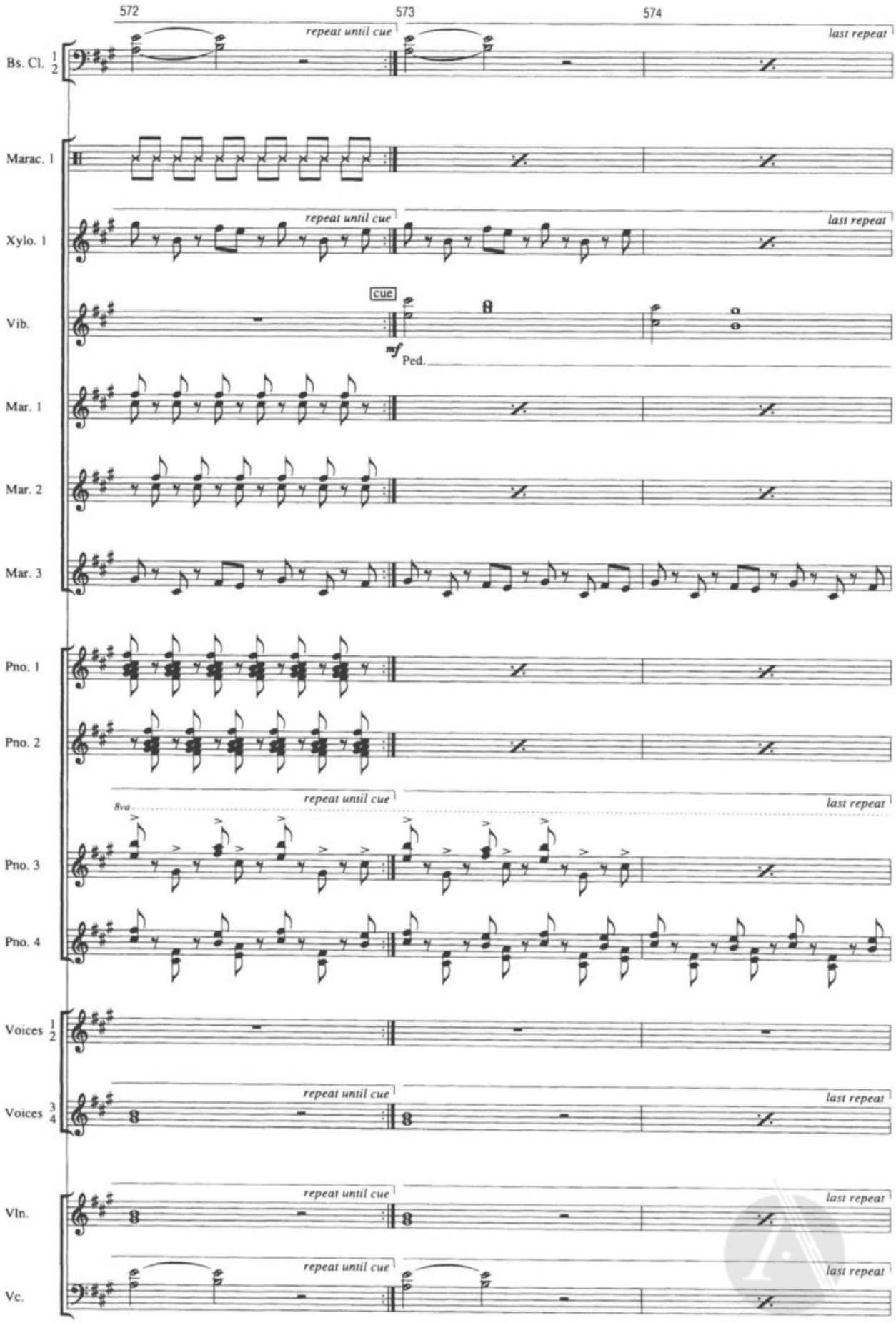

(2-3x)
(1-3x)
557
558
559
Bs. Cl. 1 2
p
Marac. 1
Xylo. 1
f
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
r.h.
Pno. 3
ff
Pno. 4
Voices 1 2
Voices 3 4
mp
ee
ee
Vln.
mf
Vc.
mf

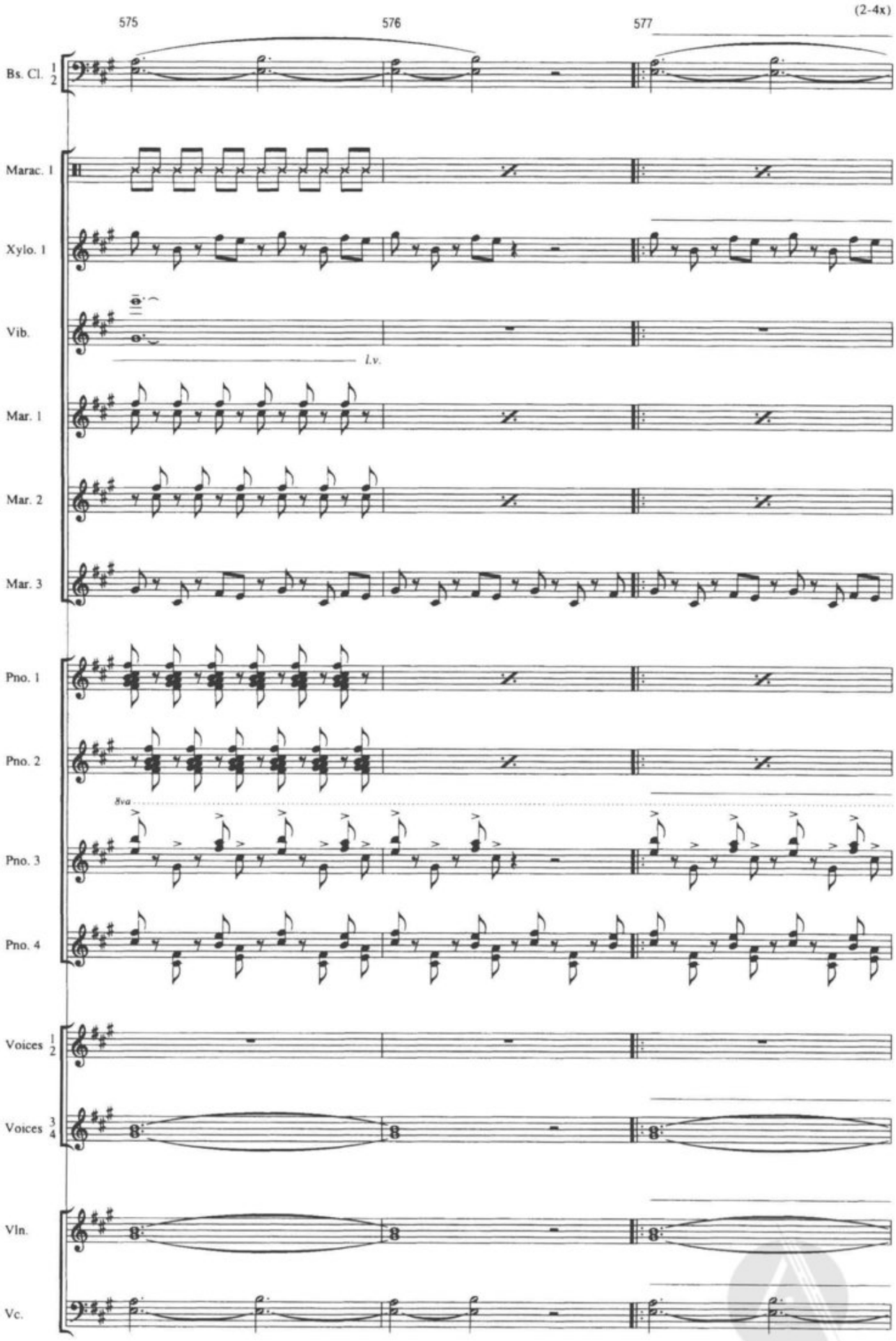

(1-3x)
560
561
562
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
l.h.
Pno. 4
Voices 1 2
Voices 3 4
ee
ee (sim.)
Vln.
Vc.


178
(1-3x)
(1-3x)
563
564
565
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


566
567
(1-3x)
568
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


180
569
(1-3x)
570
571
(1-3x)
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


572
573
574
repeat until cue
last repeat
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


575
576
577
(2-4x)
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

578 579 580

Bs. Cl. 1 2 — repeat until cue — last repeat

Marac. 1

Xylo. 1 — repeat until cue — last repeat

Vib. — cue — mf Ped.

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

8va — repeat until cue — last repeat

Pno. 3

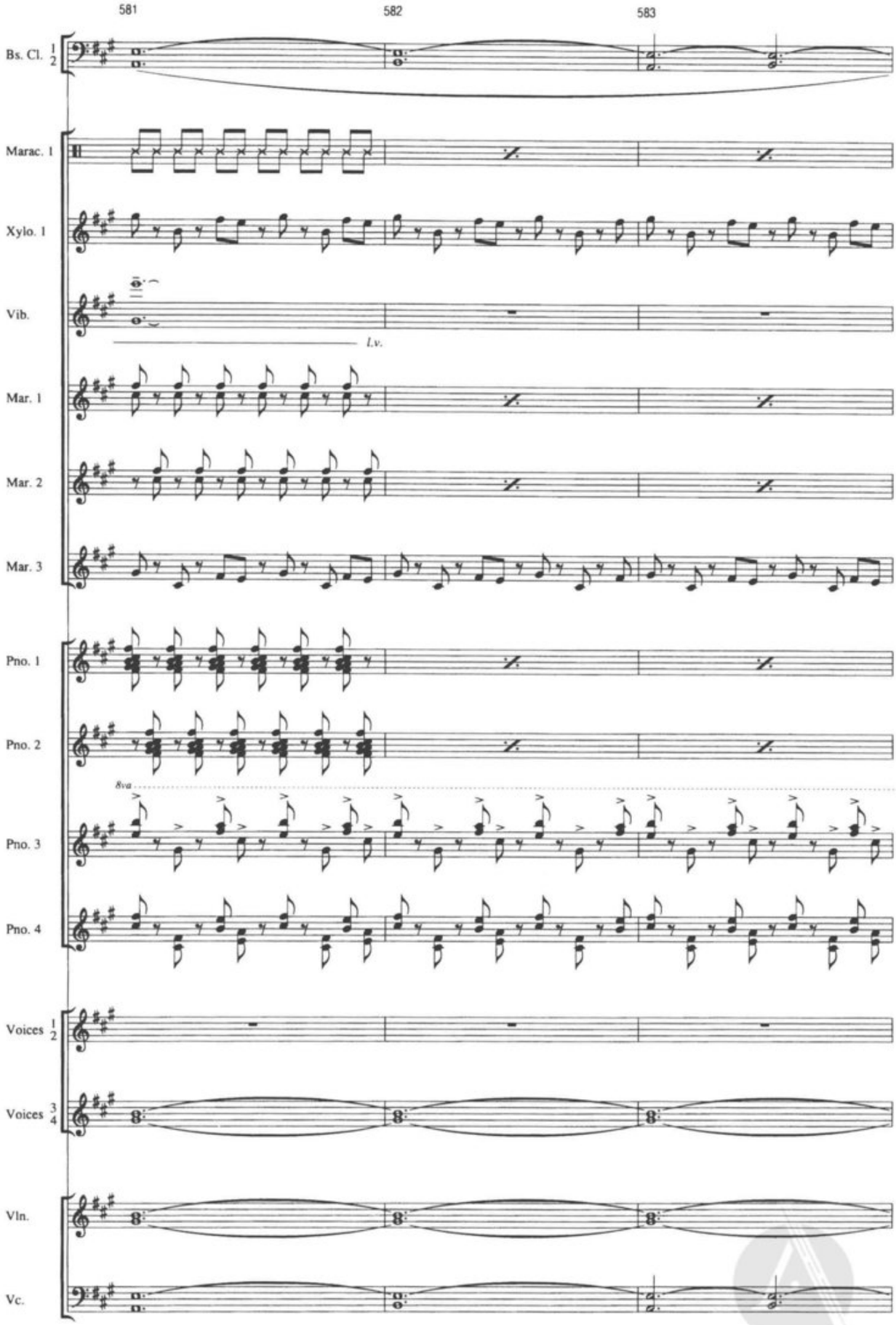
Pno. 4

Voices 1 2

Voices 3 4 — repeat until cue — last repeat

Vln. — repeat until cue — last repeat

Vc. — repeat until cue — last repeat


581
582
583
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
Lv.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.

584

Bs. Cl. 1 2

Marac. 1

Xylo. 1

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

8va

Pno. 3

Pno. 4

585A

(5-10x) (5-10x) (5-10x)

* *f*

one breath

doo doo doo doo doo doo

585B

(5-10x) (5-10x) (5-10x)

f

doo doo doo doo doo doo

simile (one breath)

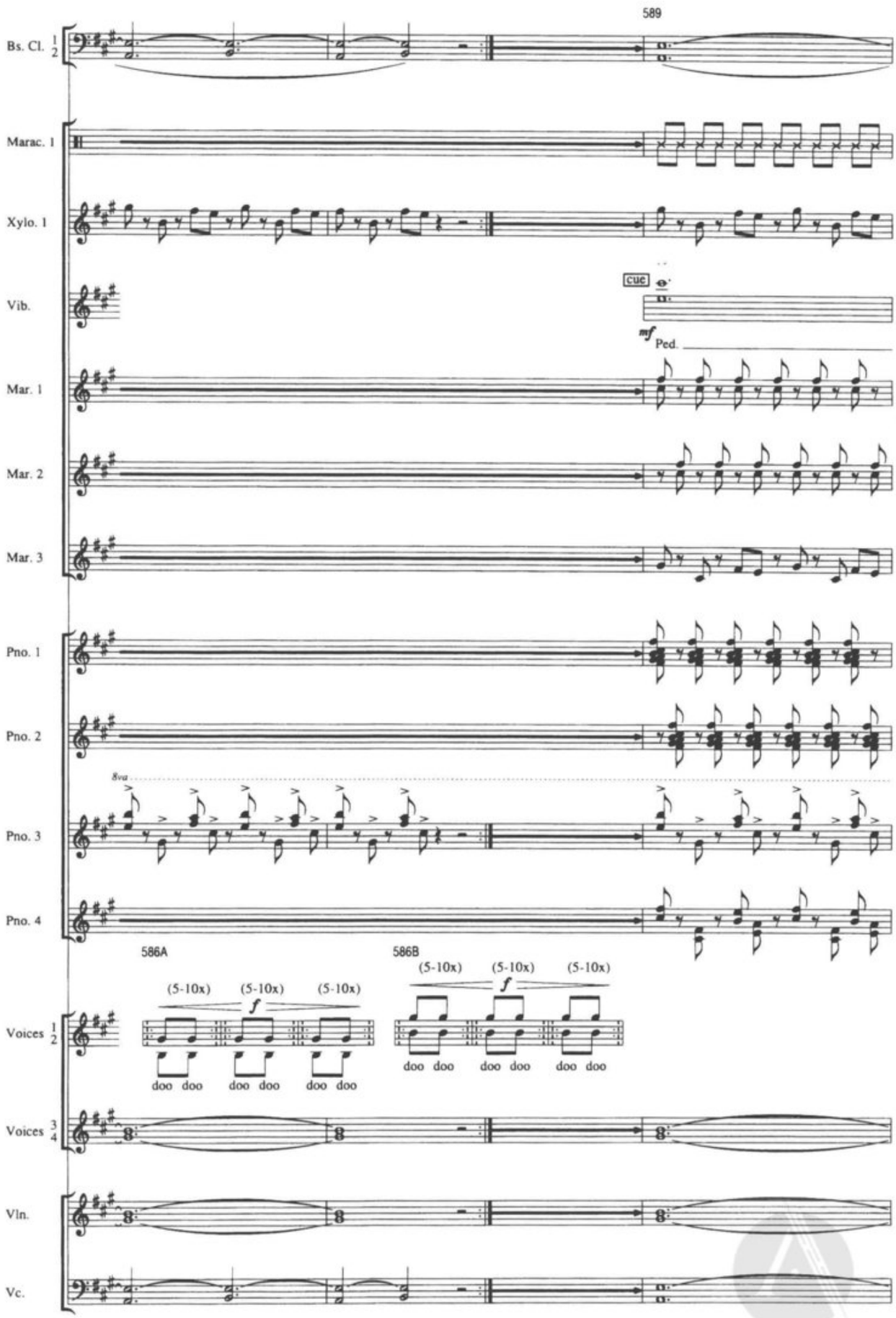
Voices 1 2

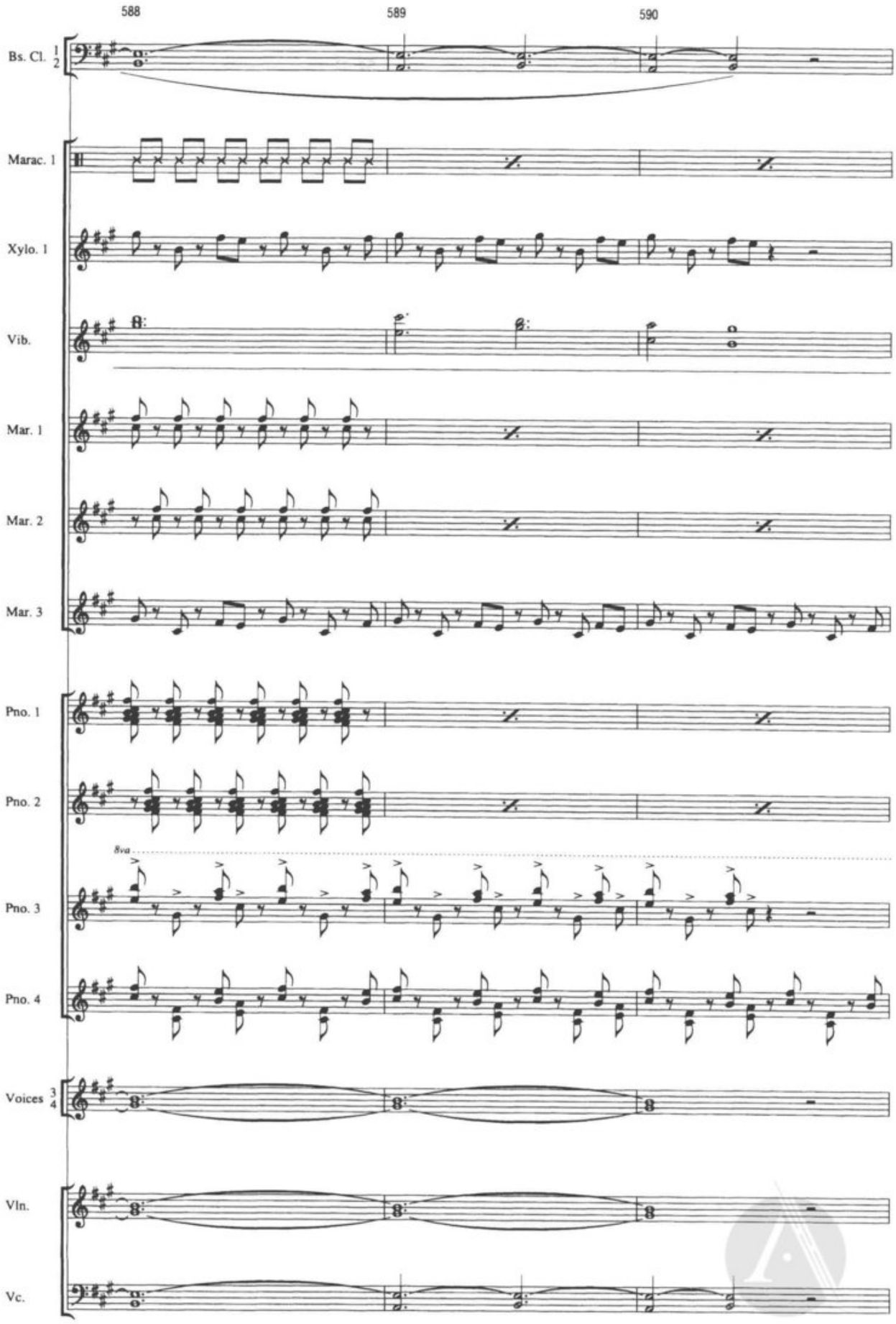
Voices 3 4

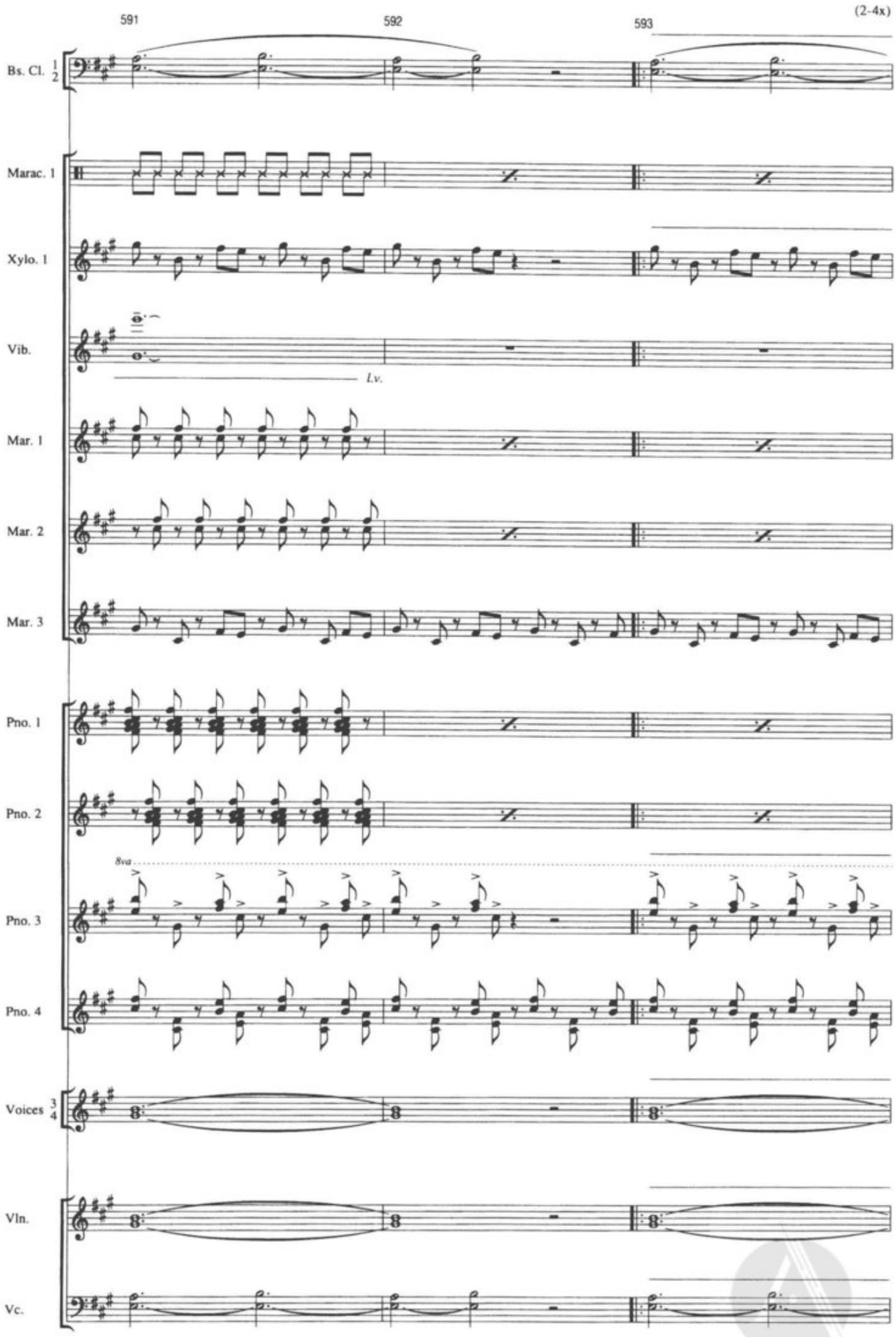
Vln.

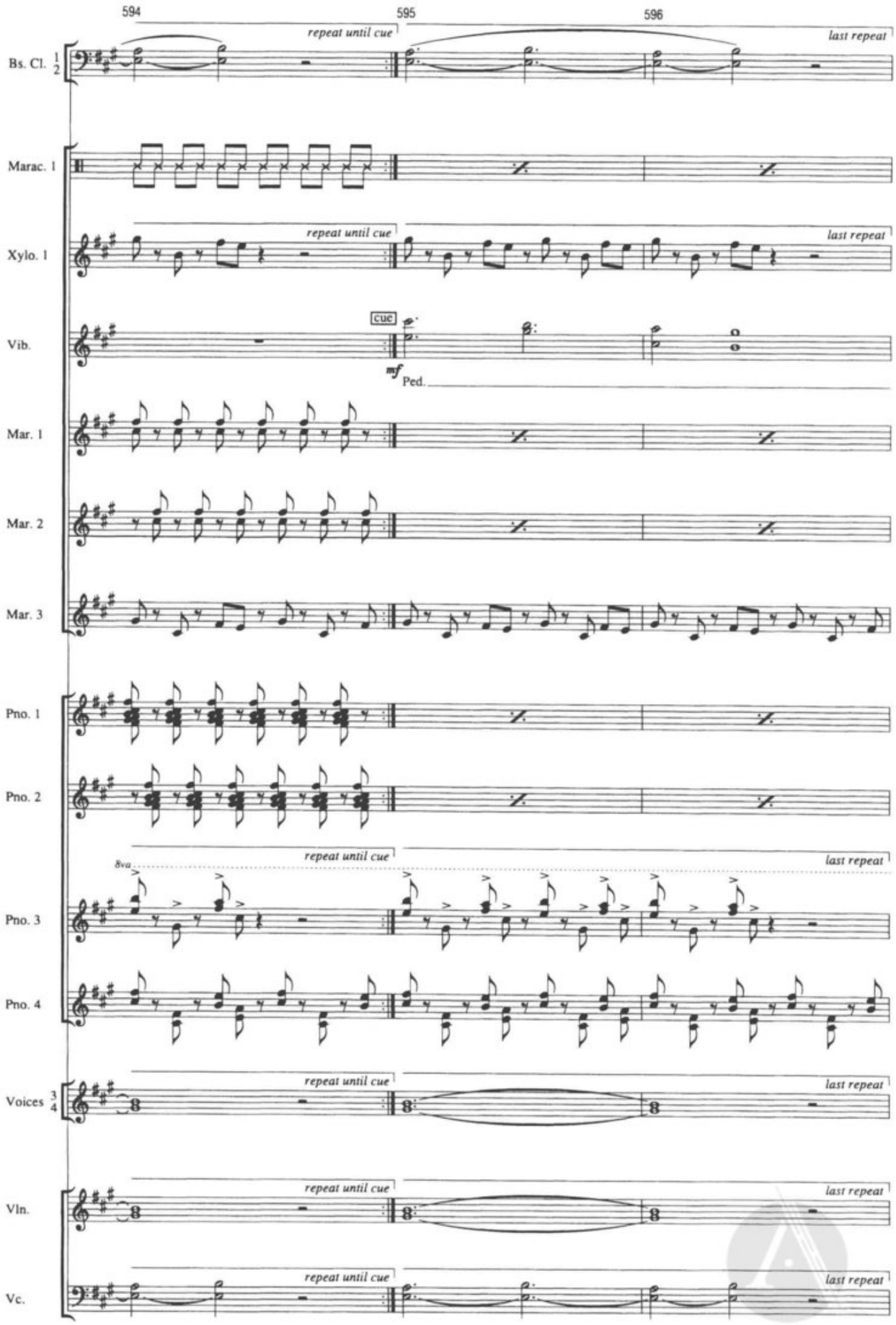
Vc.

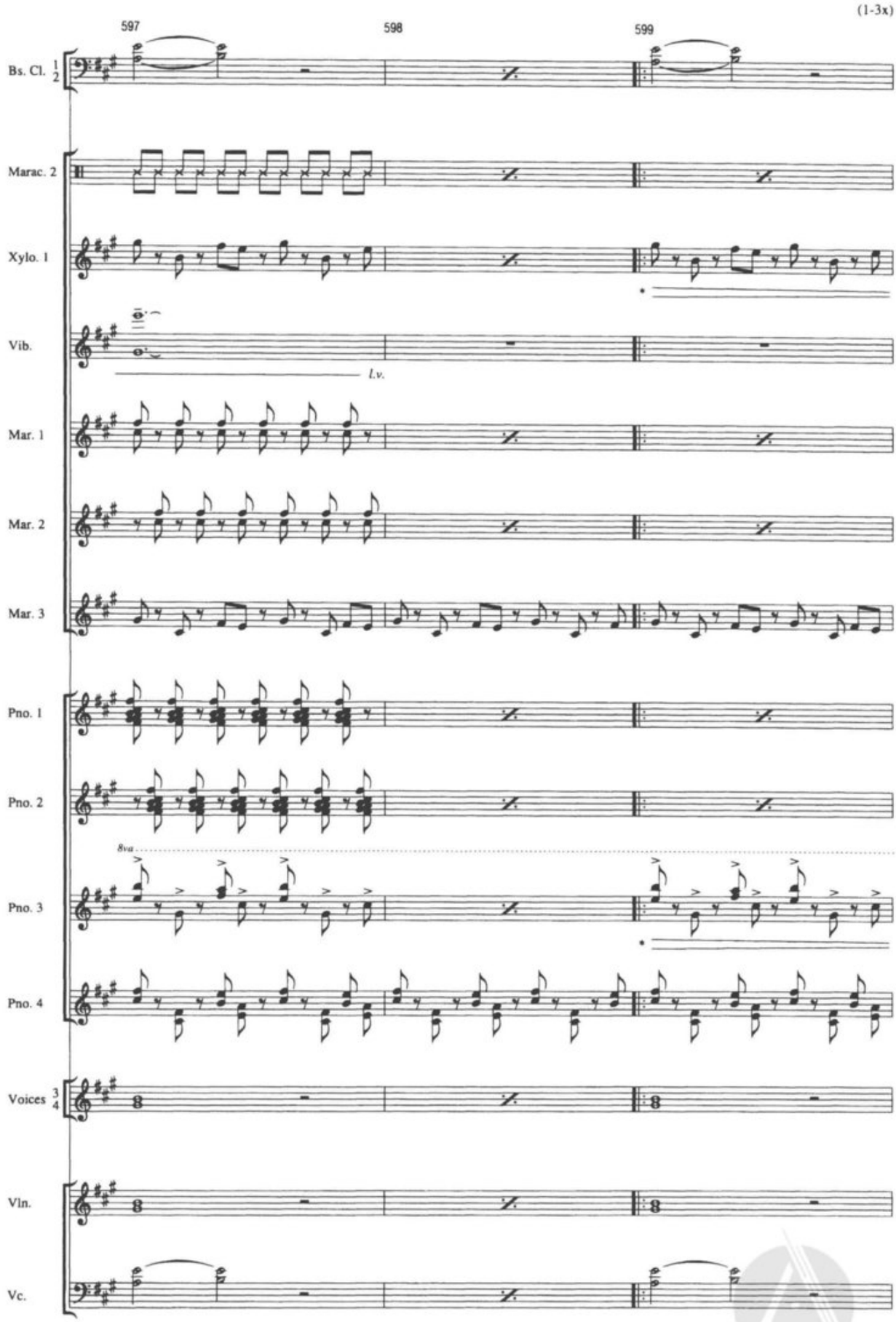
* *in one breath; breathe when comfortable; fade in/out through repeats ad lib*


589
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
586A
586B
(5-10x)
f
doo doo
Voices 1 2
Voices 3 4
Vln.
Vc.

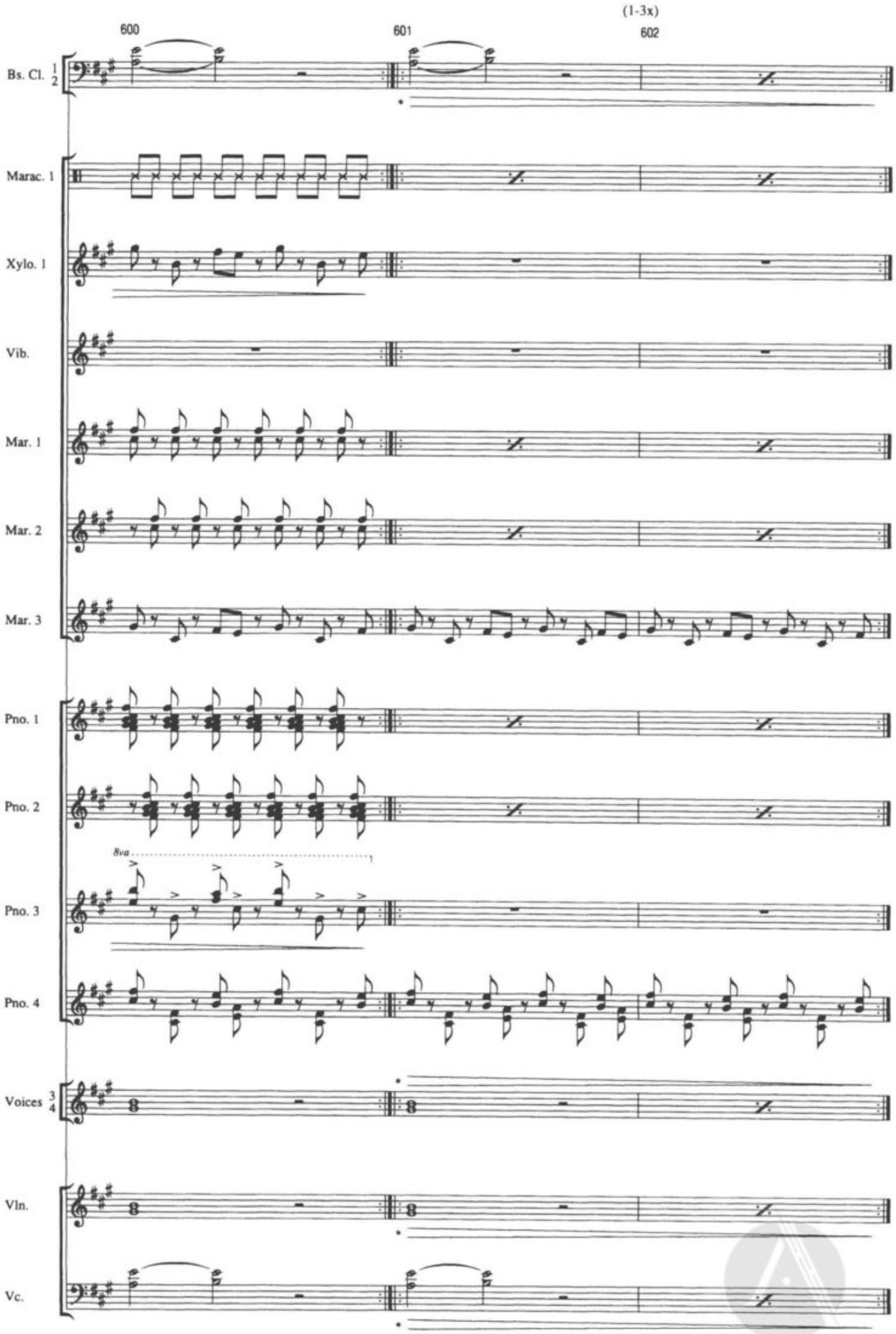

588
589
590
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 3 4
Vln.
Vc.


591
592
593
(2-4x)
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
l.v.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 3 4
Vln.
Vc.


594
595
596
repeat until cue
last repeat
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
8va
Pno. 3
Pno. 4
Voices 3 4
Vln.
Vc.



* *fade out gradually through repeats*



* *fade out gradually through repeats*

(2-4x)

603 604 605

Bs. Cl. 1 2

Marac. 2

Xylo. 1

Vib.

cue

mf Ped.

Mar. 1

Mar. 2

Mar. 3

Pno. 1

Pno. 2

Pno. 3

Pno. 4

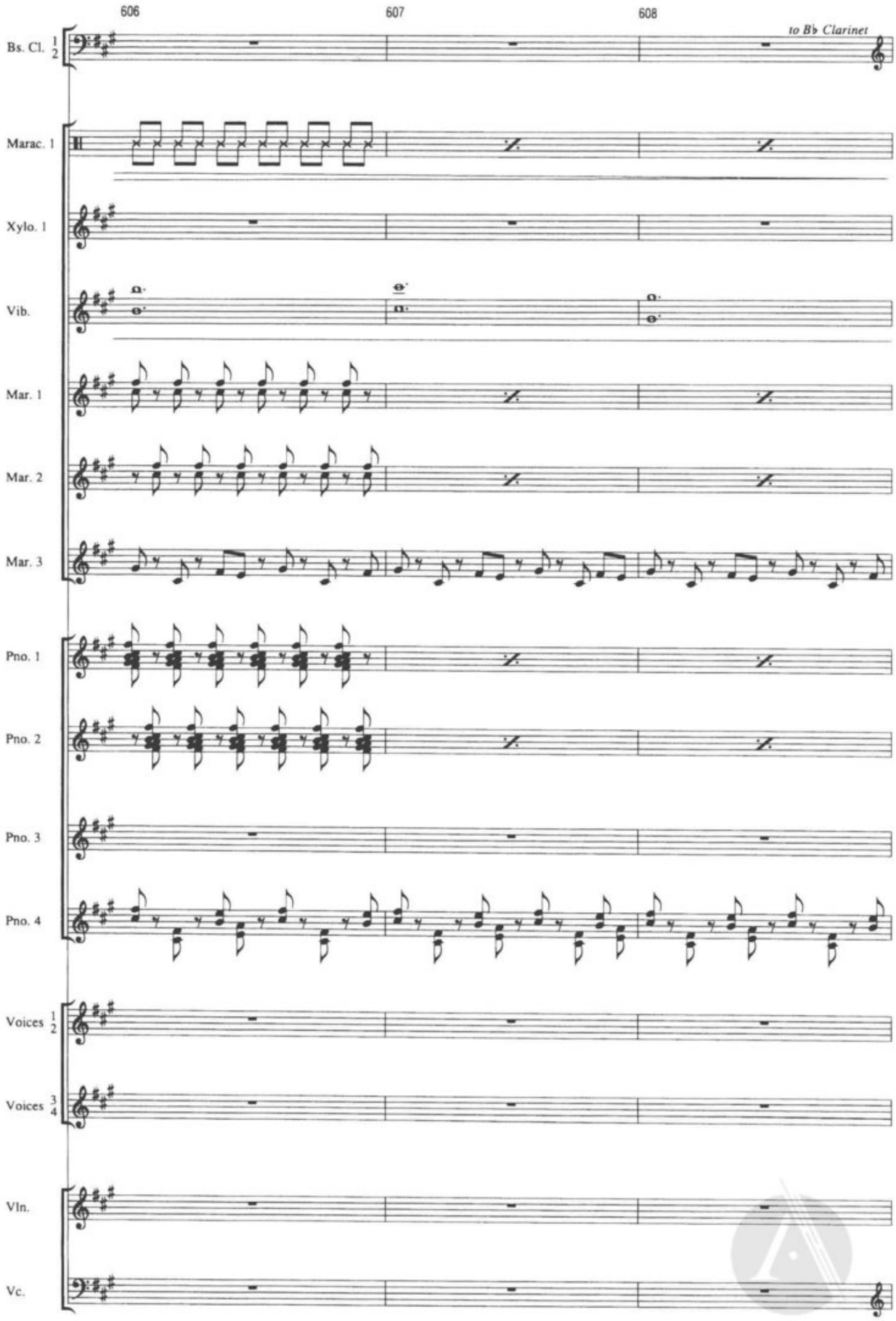
Voices 1 2

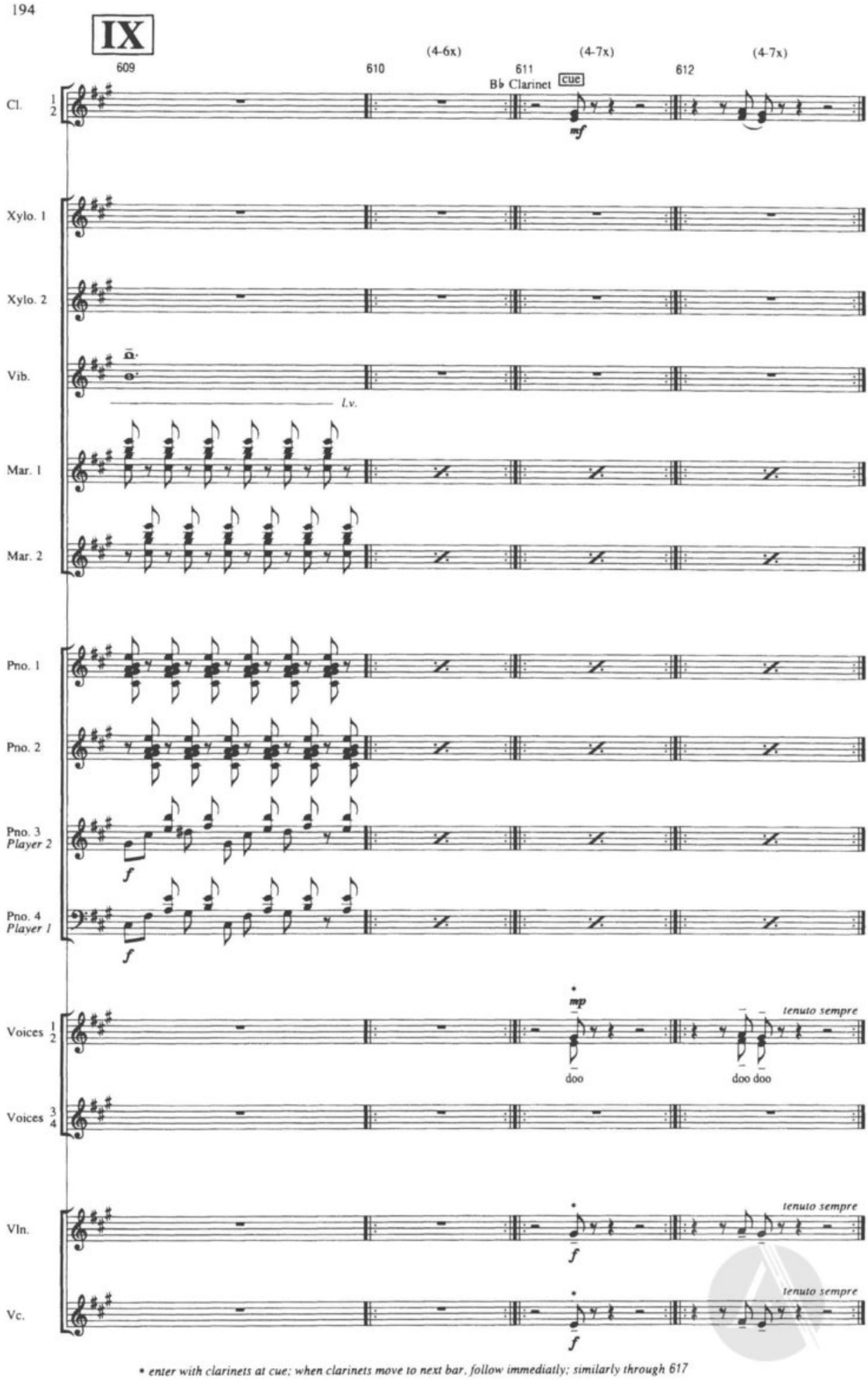
Voices 3 4

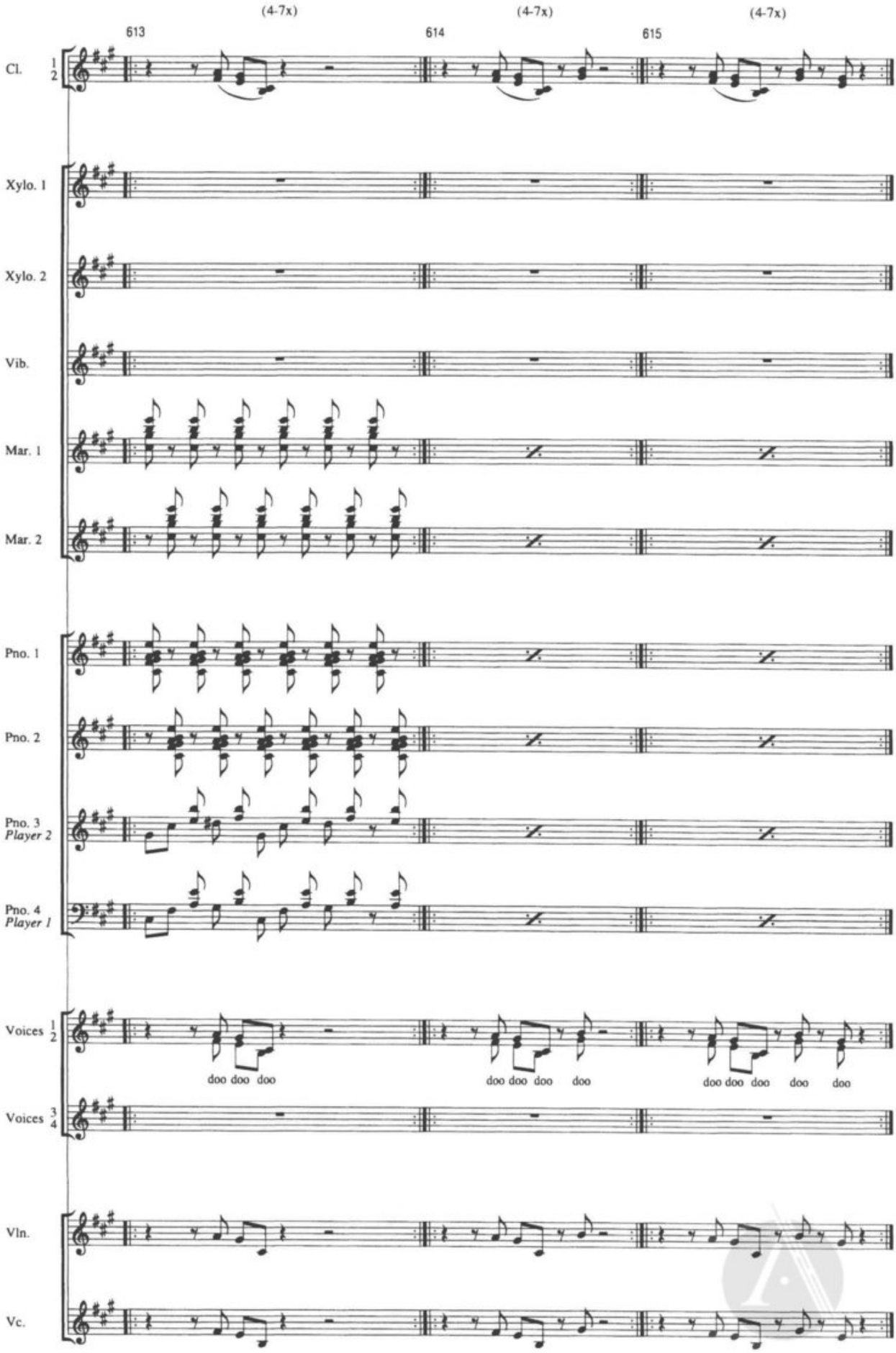
Vln.

Vc.

* *fade out gradually through repeats*


606
607
608
to B♭ Clarinet
Bs. Cl. 1 2
Marac. 1
Xylo. 1
Vib.
Mar. 1
Mar. 2
Mar. 3
Pno. 1
Pno. 2
Pno. 3
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.


194
IX
609
610
(4-6x)
611
(4-7x)
612
(4-7x)
B♭ Clarinet
cue
Cl. 1 2
mf
Xylo. 1
Xylo. 2
Vib.
l.v.
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3 Player 2
f
Pno. 4 Player 1
f
Voices 1 2
mp
doo
doo doo
tenuto sempre
Voices 3 4
Vln.
f
tenuto sempre
Vc.
f
tenuto sempre
* enter with clarinets at cue; when clarinets move to next bar, follow immediatly; similarly through 617


(4-7x)
613
(4-7x)
614
(4-7x)
615
Cl. 1 2
Xylo. 1
Xylo. 2
Vib.
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3 Player 2
Pno. 4 Player 1
Voices 1 2
doo doo doo
doo doo doo doo
doo doo doo doo doo
Voices 3 4
Vln.
Vc.

(4-7x) (1-3x) (2-6x)

616 617 618

Cl. 1 2

Xylo. 1

Xylo. 2

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3 *Player 2*

Pno. 4 *Player 1*

Voice 1

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Voice 2

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Voices 3 4

Vln.

Vc.

* *fade out gradually through repeats*
** *decrescendo gradually through repeats*

619

Cl. 1 2 — to Bass Clarinet

Bass Clarinet cue (5-10x) (5-10x) (5-10x) — one breath — *f*

Xylo. 1 — (3-5x) (3-5x) (3-5x) — *f*

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3 Player 1 — (3-5x) 8va (3-5x) (3-5x) — *ff*

Pno. 3 Player 2

Pno. 4 Player 1

Voice 1 — ** (3-5x) — doo doo doo doo doo doo doo

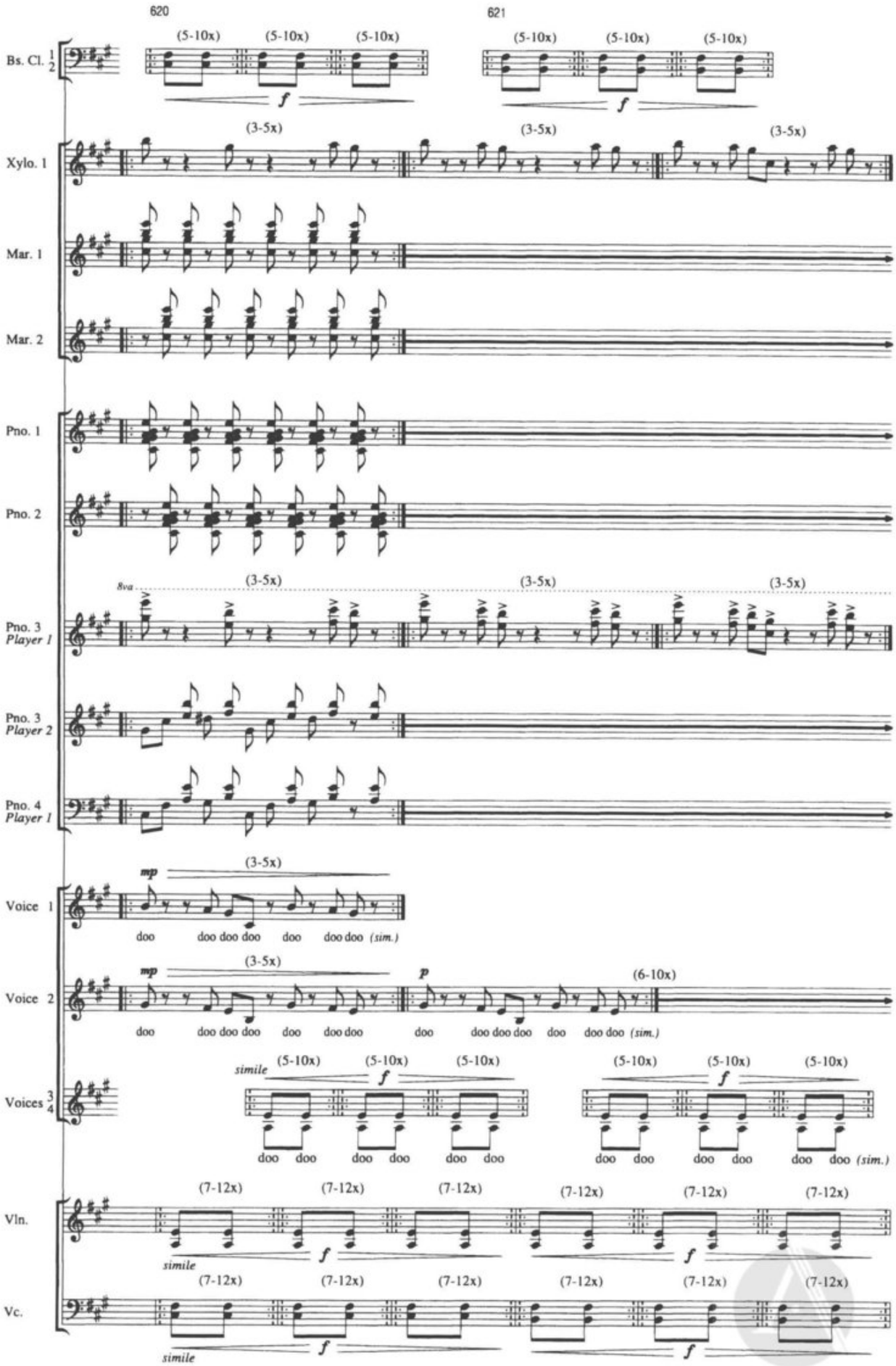
Voice 2 — *p* doo doo doo doo doo doo doo (6-10x) *** (3-5x) doo doo doo doo doo doo doo

Voices 3 4 — **** (5-10x) (5-10x) (5-10x) — *f* — doo doo doo doo doo doo

Vln. — (7-12x) (7-12x) (7-12x) — **** *f*

Vc. — (7-12x) (7-12x) (7-12x) — **** *f*

* *in one breath; breathe when comfortable; fade in/out through repeats ad lib*
** *fade in/out through repeats ad lib*
*** *cresc./decresc. through repeats ad lib*
**** *begin fade in after bass clarinet cue; fade in/out through repeats ad lib*


620
621
Bs. Cl. 1 2
(5-10x)
f
Xylo. 1
(3-5x)
Mar. 1
Mar. 2
Pno. 1
Pno. 2
8va
Pno. 3 Player 1
Pno. 3 Player 2
Pno. 4 Player 1
Voice 1
mp
doo doo doo doo doo doo doo (sim.)
Voice 2
p
(6-10x)
Voices 3 4
simile
doo doo doo doo doo doo doo doo doo doo doo doo (sim.)
Vln.
(7-12x)
Vc.

622 623

Bs. Cl. 1 2 — (5-10x) (5-10x) (5-10x) | cue (5-10x) (5-10x) (5-10x) — *f*

Xylo. 1 — (3-5x) (3-5x) — *mf*

Xylo. 2 — (3-5x) (3-5x) (3-5x)

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3 *Player 1* — 8va (3-5x) (3-5x) — *f*

Pno. 3 *Player 2*

Pno. 4 *Player 1*

Pno. 4 *Player 2* — 8va (3-5x) (3-5x) (3-5x)

Voice 1 — (3-5x) *mp* (3-5x)

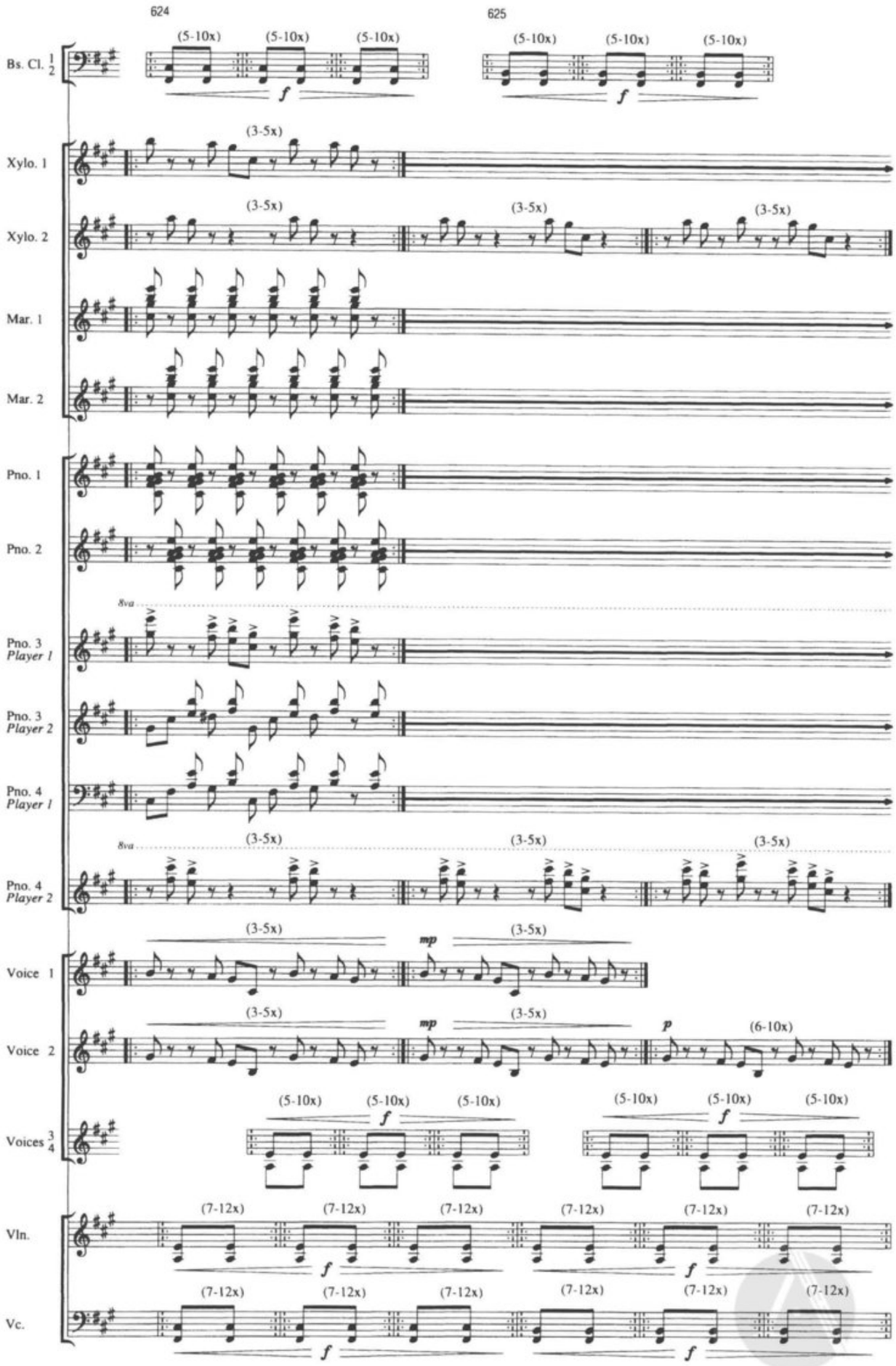
Voice 2 — (3-5x) *mp* (3-5x) *p* (3-5x) (3-5x)

Voices 3 4 — (5-10x) (5-10x) (5-10x) *f* (5-10x) (5-10x) (5-10x) *f*

Vln. — (7-12x) (7-12x) (7-12x) *f* (7-12x) (7-12x) (7-12x) *f*

Vc. — (7-12x) (7-12x) (7-12x) *f* (7-12x) (7-12x) (7-12x) *f*

* *xylophone 2 and piano 4: player 2 enter immediately after bass clarinet cue*


624
625
Bs. Cl. 1 2
(5-10x)
f
Xylo. 1
Xylo. 2
(3-5x)
Mar. 1
Mar. 2
Pno. 1
Pno. 2
8va
Pno. 3 Player 1
Pno. 3 Player 2
Pno. 4 Player 1
Pno. 4 Player 2
Voice 1
Voice 2
mp
p
(6-10x)
Voices 3 4
Vln.
(7-12x)
Vc.

626 627A

Bs. Cl. 1 2 — (5-10x) (5-10x) (5-10x) — cue (5-10x) (5-10x) (5-10x) — *f*

Xylo. 1 — (7-12x) (7-12x) (7-12x) — *mf* *f*

Xylo. 2 — (3-5x) (3-5x) — *mf* — (7-12x) (7-12x) (7-12x) — *mf* *f*

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3 *Player 1* — 8va

Pno. 3 *Player 2*

Pno. 4 *Player 1*

Pno. 4 *Player 2* — 8va — (3-5x) (3-5x) — *f*

Voice 1 — (3-5x) — *mp* — (3-5x)

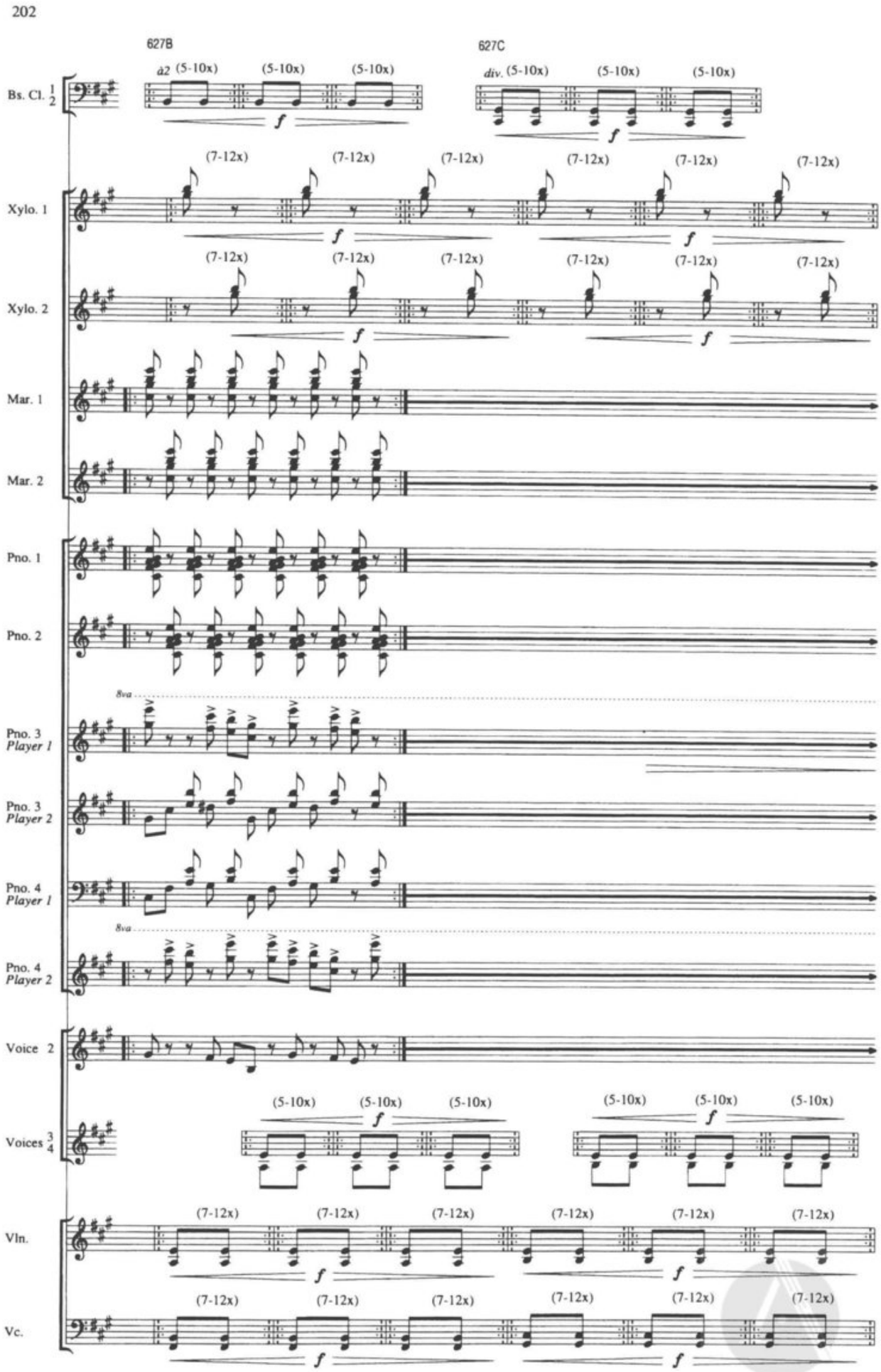
Voice 2 — (3-5x) — *mp* — (3-5x) — *p*

Voices 3 4 — (5-10x) (5-10x) (5-10x) — *f* — (5-10x) (5-10x) (5-10x) — *f*

Vln. — (7-12x) (7-12x) (7-12x) — *f* — (7-12x) (7-12x) (7-12x) — *f*

Vc. — (7-12x) (7-12x) (7-12x) — *f* — (7-12x) (7-12x) (7-12x) — *f*

* *begin pulsing after bass clarinet cue*


202
627B
627C
Bs. Cl. 1 2
à2 (5-10x) (5-10x) (5-10x)
div. (5-10x) (5-10x) (5-10x)
f
Xylo. 1
Xylo. 2
(7-12x)
Mar. 1
Mar. 2
Pno. 1
Pno. 2
8va
Pno. 3 Player 1
Pno. 3 Player 2
Pno. 4 Player 1
Pno. 4 Player 2
Voice 2
Voices 3 4
Vln.
Vc.

628A 628B

Bs. Cl. 1/2 — cue (5-10x) (5-10x) (5-10x) — à2 (5-10x) (5-10x) (5-10x) — f

Xylo. 1 — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f

Xylo. 2 — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3 Player 1 — 8va — pp ff ff

Pno. 3 Player 2

Pno. 4 Player 1

Pno. 4 Player 2 — 8va

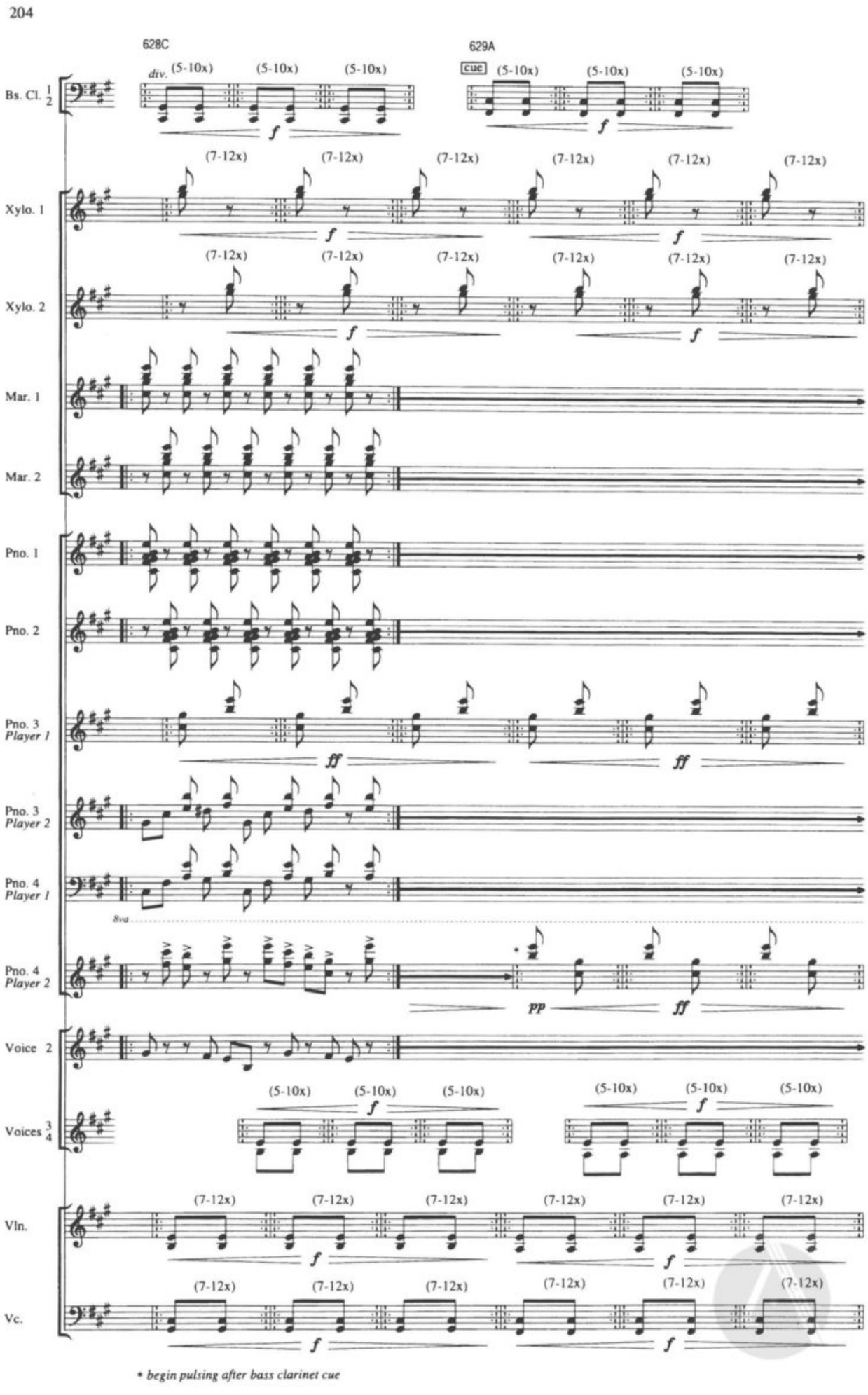
Voice 2

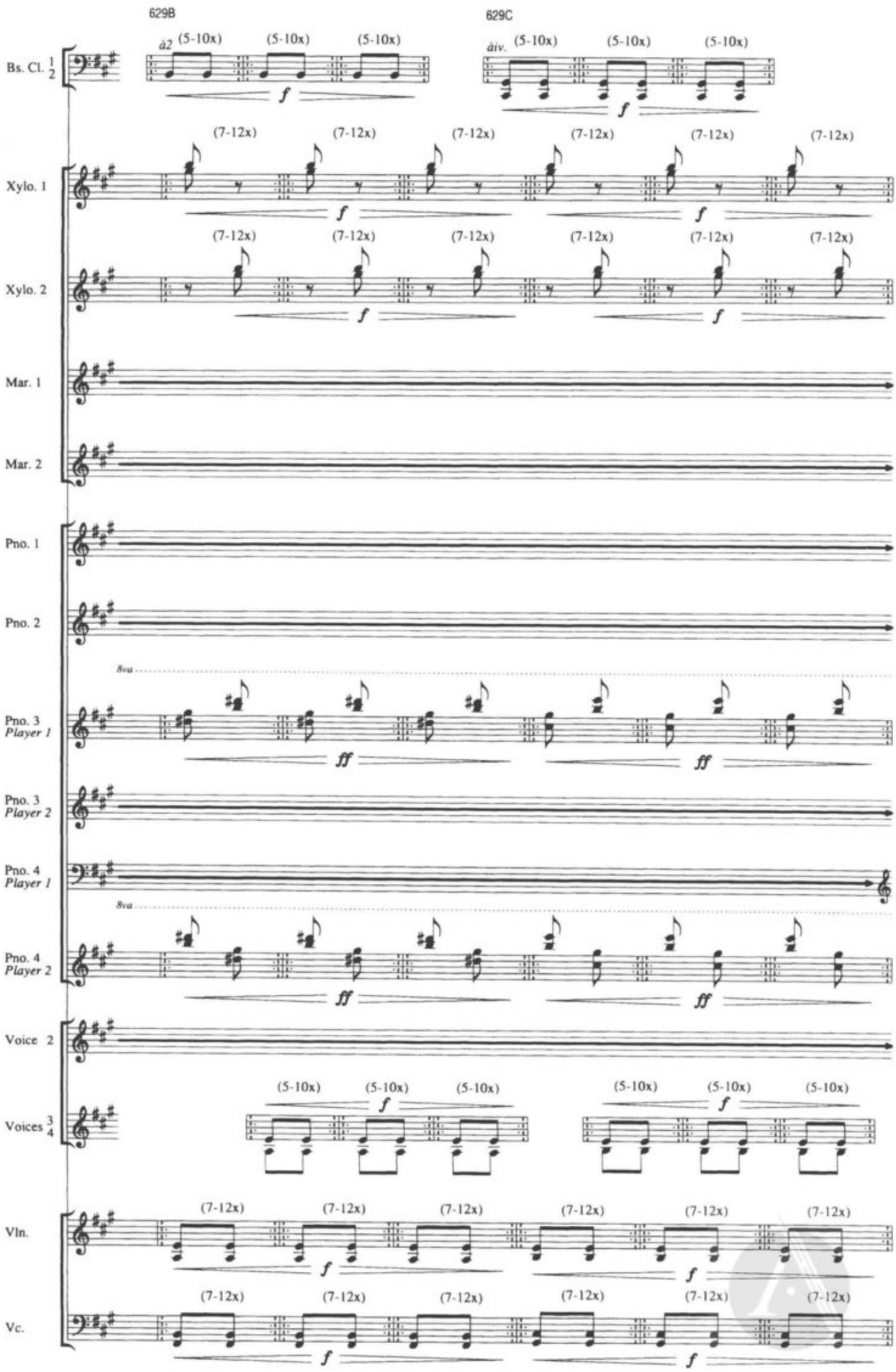
Voices 3/4 — (5-10x) (5-10x) (5-10x) (5-10x) (5-10x) (5-10x) — f

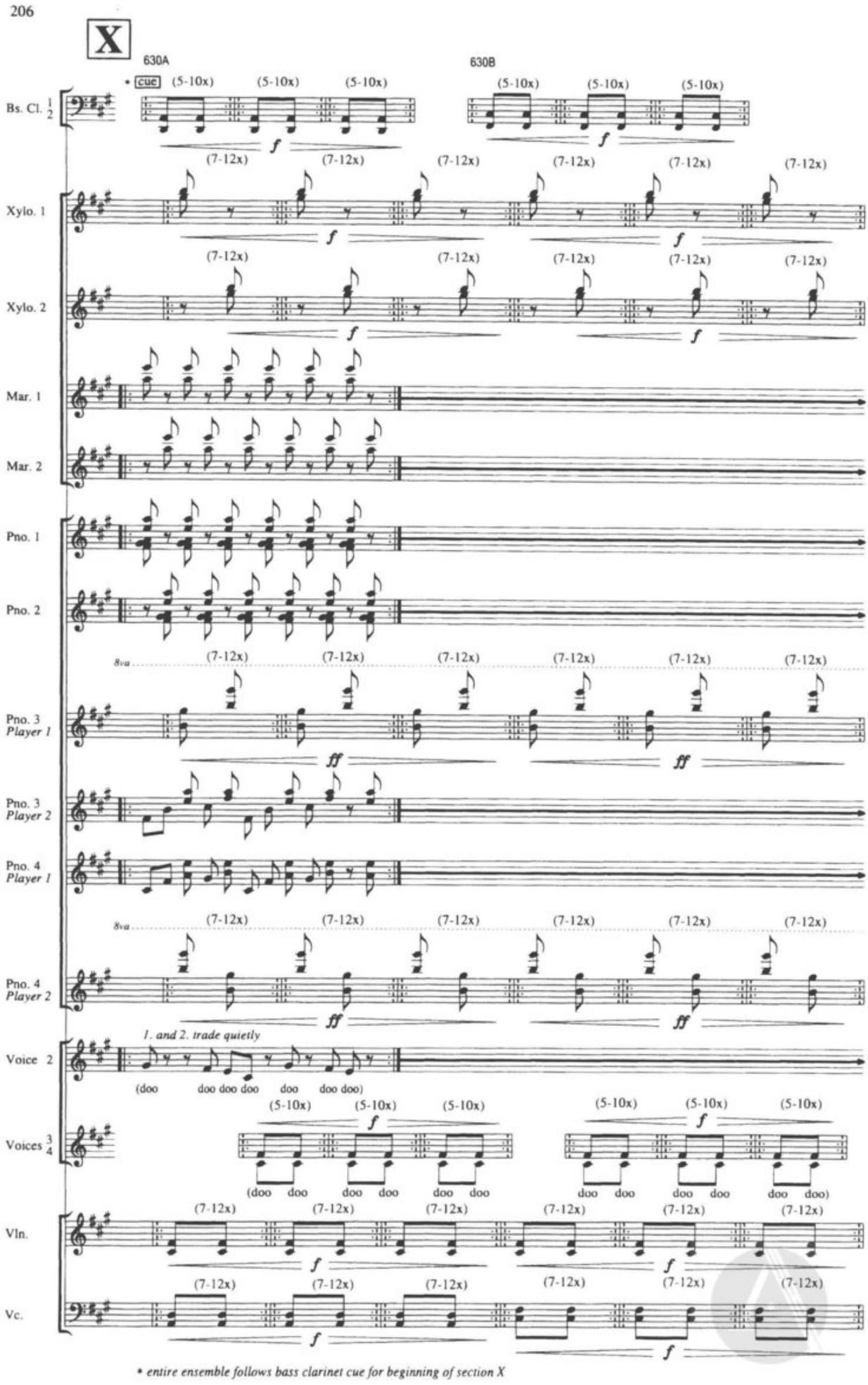
Vln. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f

Vc. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f

* *begin pulsing after bass clarinet cue*


204
628C
629A
div.
cue
(5-10x)
(7-12x)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3 Player 1
Pno. 3 Player 2
Pno. 4 Player 1
8va
Pno. 4 Player 2
Voice 2
Voices 3 4
Vln.
Vc.
f
ff
pp
* begin pulsing after bass clarinet cue


629B
629C
à2
à iv.
(5-10x)
(7-12x)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
8va
Pno. 3 Player 1
Pno. 3 Player 2
Pno. 4 Player 1
Pno. 4 Player 2
Voice 2
Voices 3 4
Vln.
Vc.
f
ff


206
X
630A
630B
* cue
(5-10x)
(7-12x)
Bs. Cl. 1 2
Xylo. 1
Xylo. 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
8va
Pno. 3 Player 1
Pno. 3 Player 2
Pno. 4 Player 1
Pno. 4 Player 2
1. and 2. trade quietly
Voice 2
(doo doo doo doo doo doo doo)
Voices 3 4
(doo doo doo doo doo doo doo doo doo doo doo doo)
Vln.
Vc.
f
ff
* entire ensemble follows bass clarinet cue for beginning of section X

631A 631B

Bs. Cl. 1 2 — (5-10x) (5-10x) (5-10x) (5-10x) (5-10x) (5-10x) — f

Xylo. 1 — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f f

Xylo. 2 — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f f

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3 Player 1 — 8va (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — ff ff

Pno. 3 Player 2

Pno. 4 Player 1

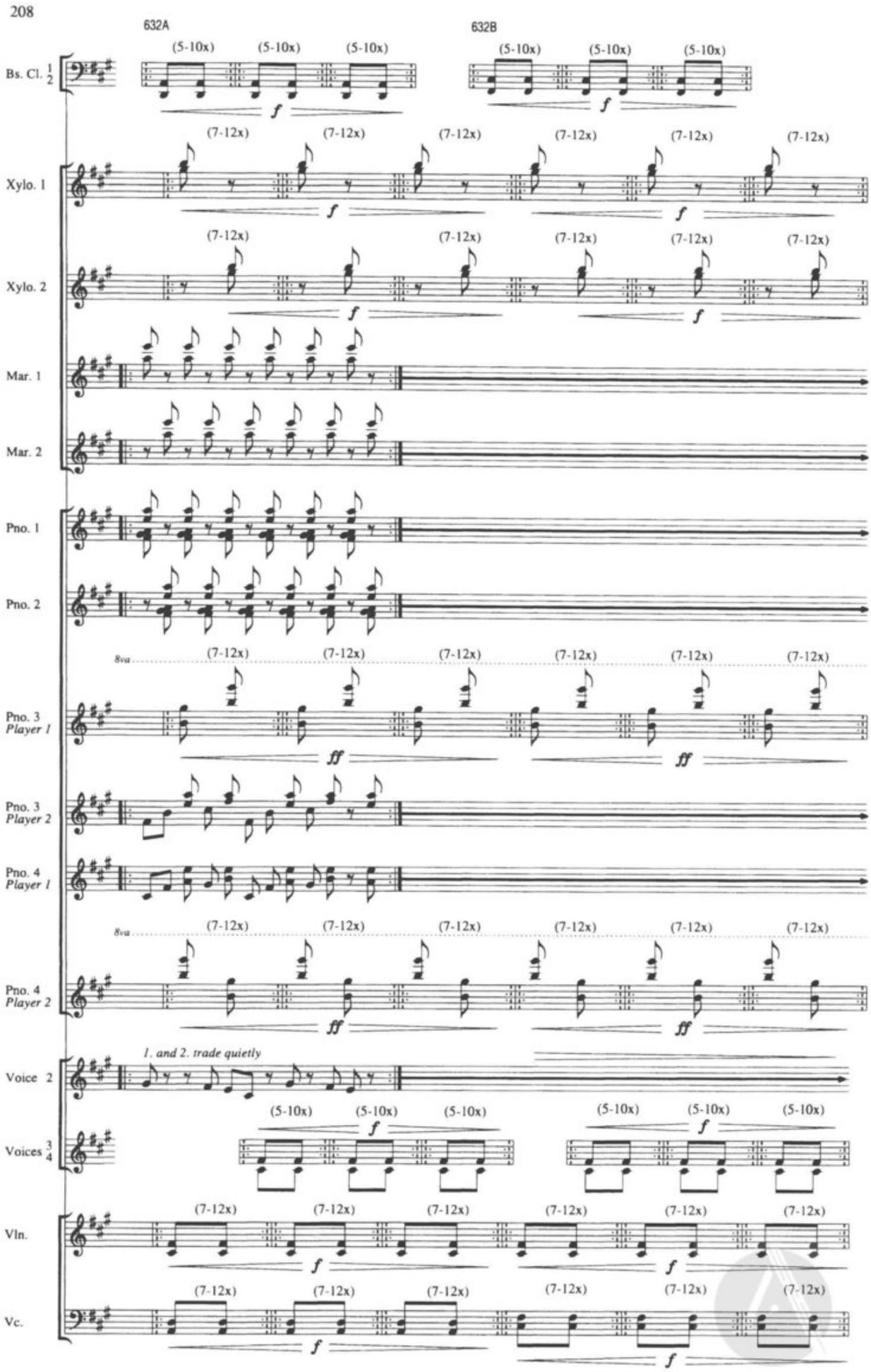
Pno. 4 Player 2 — 8va (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — ff ff

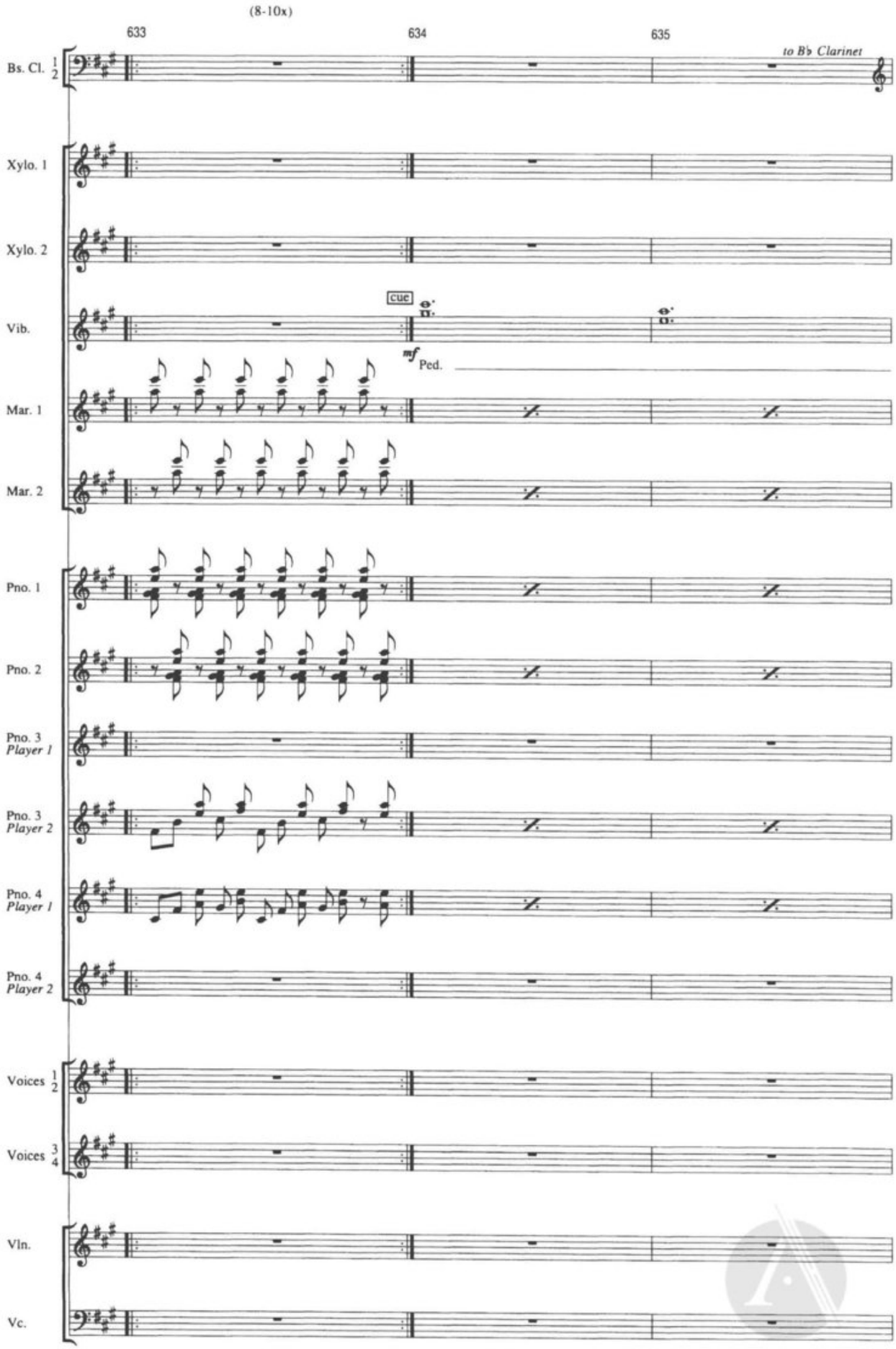
Voice 2

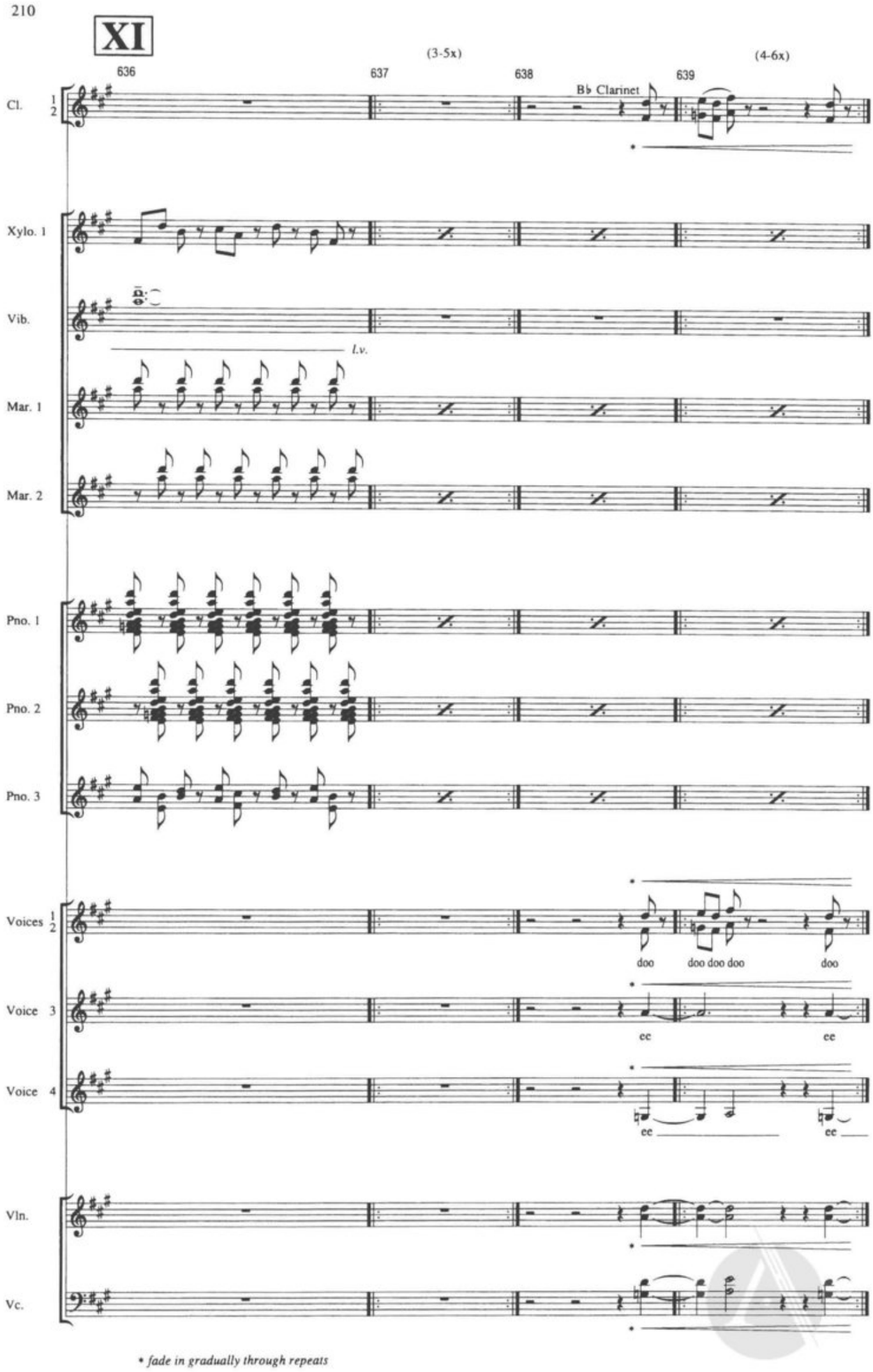
Voices 3 4 — (5-10x) (5-10x) (5-10x) (5-10x) (5-10x) (5-10x) — f f

Vln. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f f

Vc. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — f f


208
632A
632B
Bs. Cl. 1 2
(5-10x)
f
Xylo. 1
Xylo. 2
(7-12x)
Mar. 1
Mar. 2
Pno. 1
Pno. 2
8va
Pno. 3 Player 1
ff
Pno. 3 Player 2
Pno. 4 Player 1
Pno. 4 Player 2
Voice 2
1. and 2. trade quietly
Voices 3 4
Vln.
Vc.


(8-10x)
633
634
635
Bs. Cl. 1 2
to B♭ Clarinet
Xylo. 1
Xylo. 2
Vib.
cue
mf
Ped.
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3 Player 1
Pno. 3 Player 2
Pno. 4 Player 1
Pno. 4 Player 2
Voices 1 2
Voices 3 4
Vln.
Vc.


210
XI
636
637
(3-5x)
638
B♭ Clarinet
639
(4-6x)
Cl. 1 2
Xylo. 1
Vib.
l.v.
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
doo
doo doo doo
doo
Voice 3
ee
ee
Voice 4
ee
ee
Vln.
Vc.
* fade in gradually through repeats

(1-3x)

640 641 642 643

repeat until cue | cue begins | last repeat

Cl. 1 2

mf

Xylo. 1

Vib.

cue

mf Ped. l.v.

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3

mp

Voices 1 2

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Voice 3

ee ee ee ee

Voice 4

mf

ee ee ee ee

Vln.

mf

Vc.

mf

(2-4x)

644 645 646

repeat until cue

Cl. 1 2

Xylo. 1

Vib.

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3

Voices 1 2

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo (sim.)

Voice 3

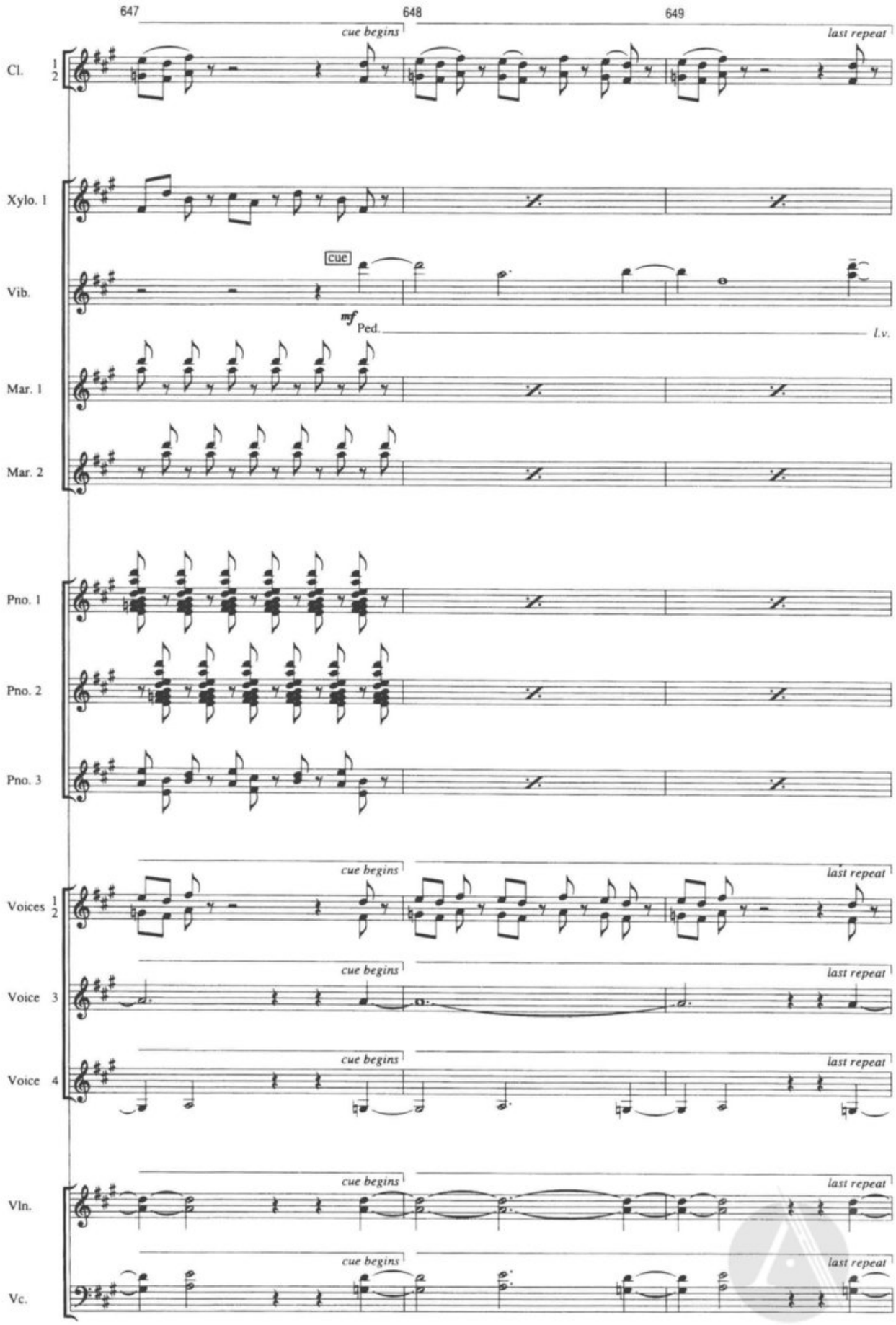
ee (sim.)

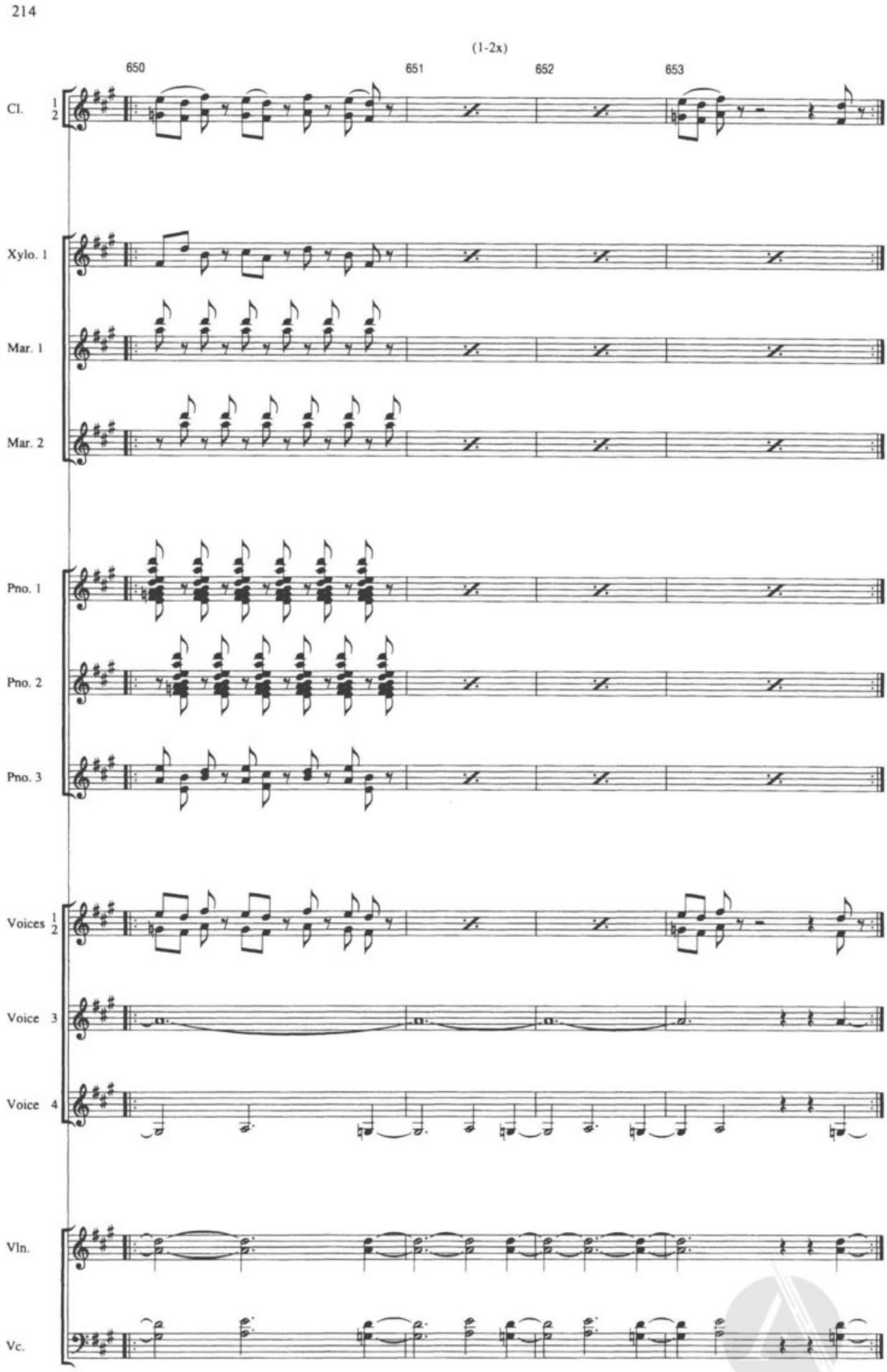
Voice 4

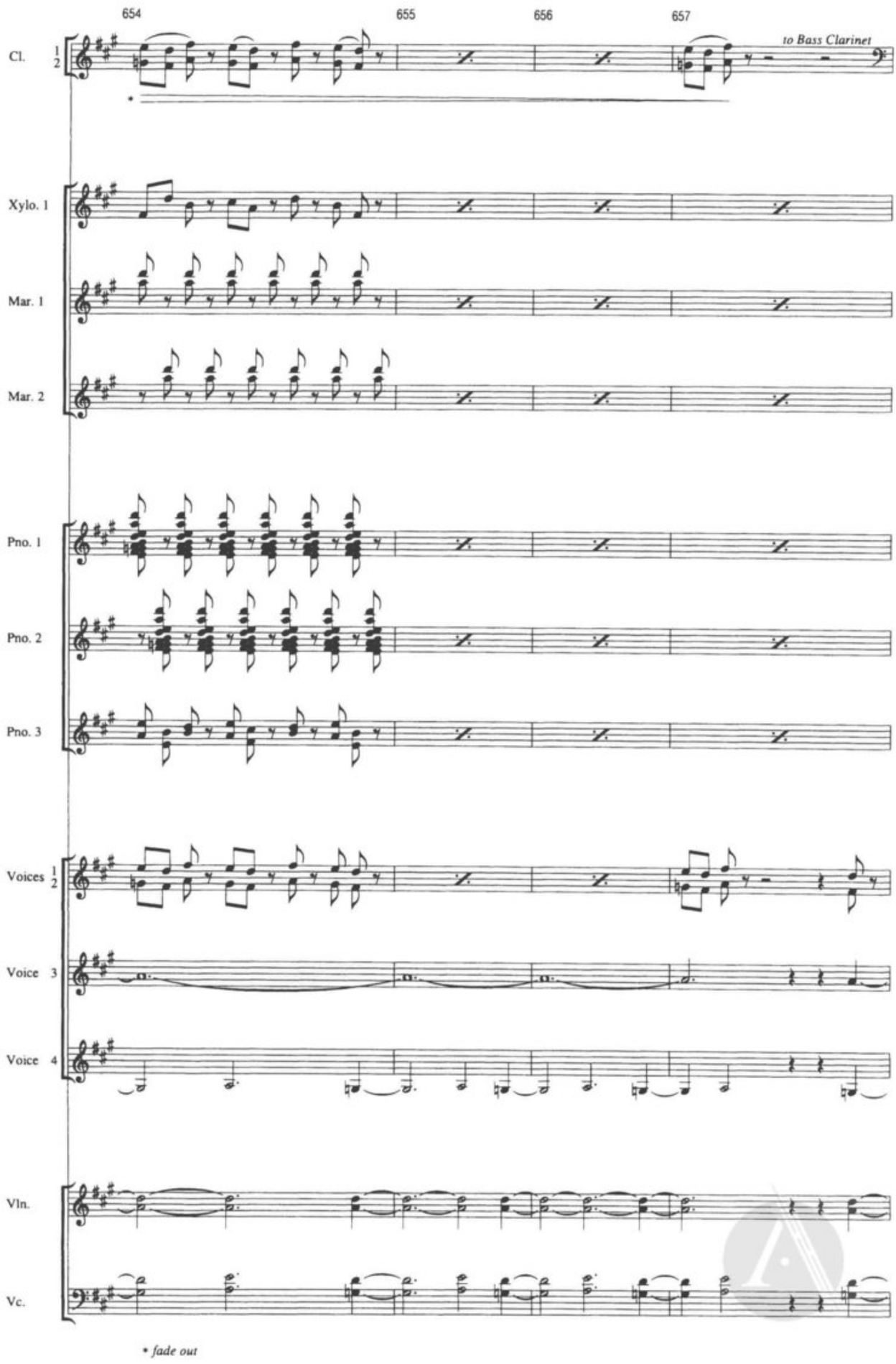
ee (sim.)

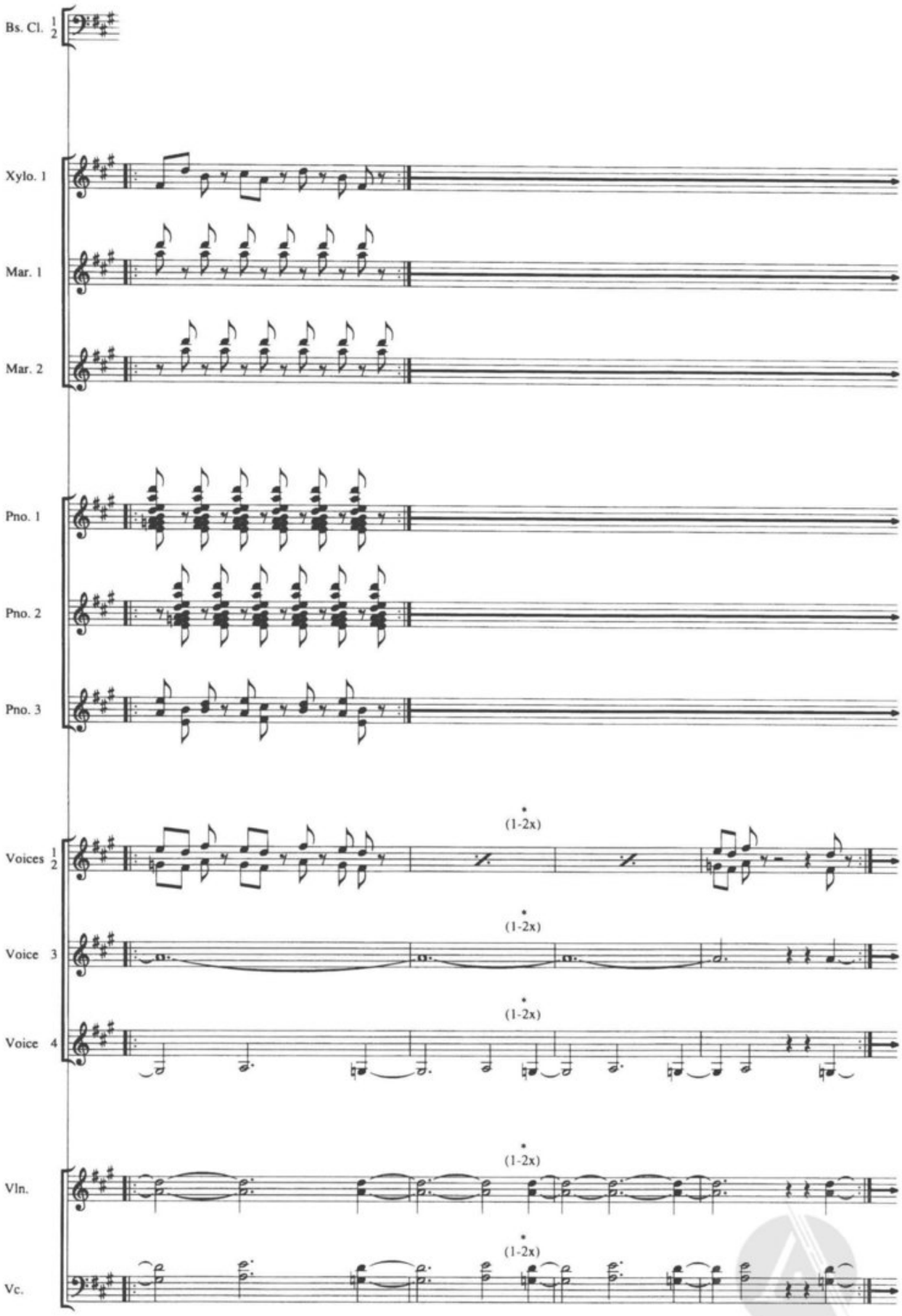
Vln.

Vc.

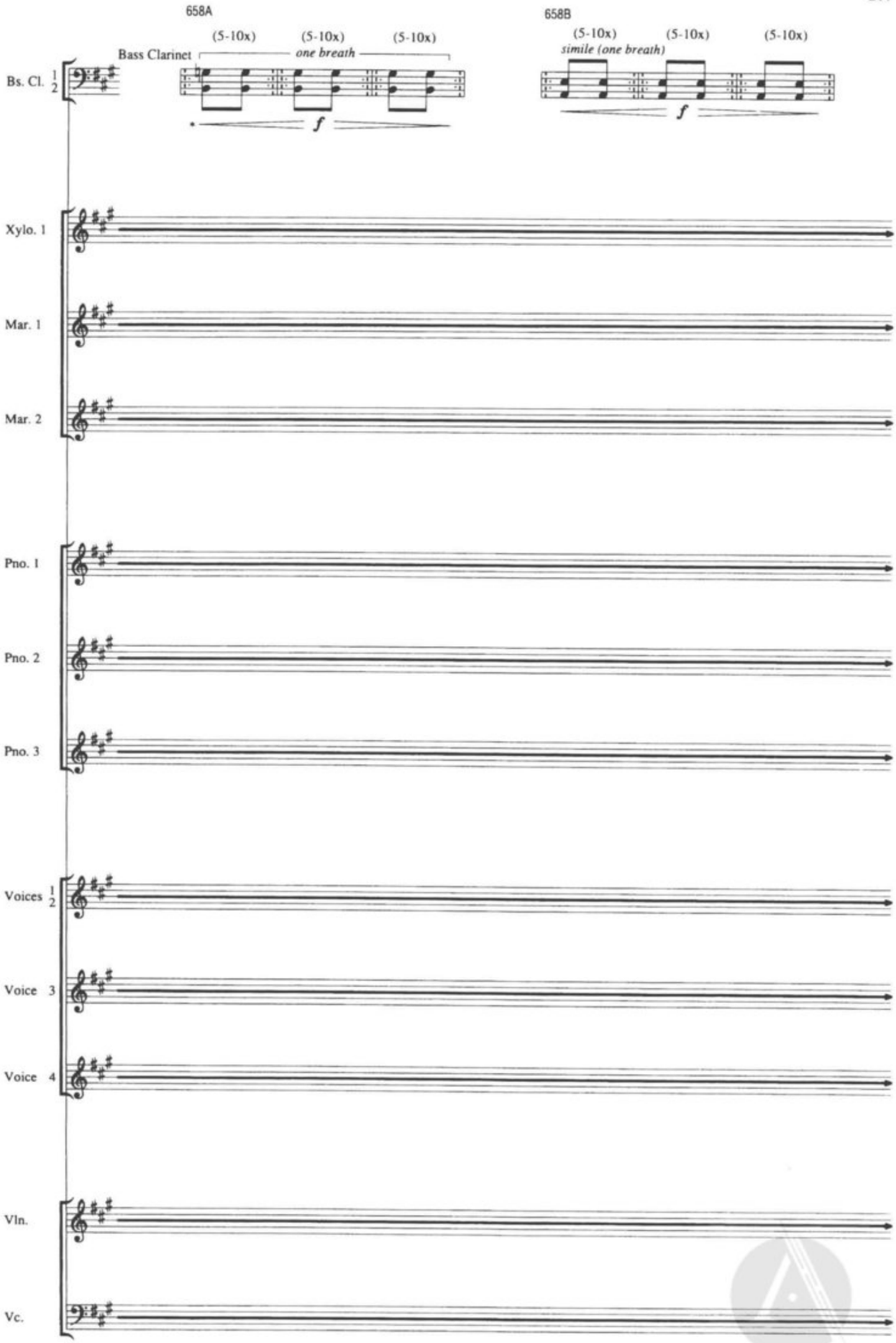

647
648
649
cue begins
last repeat
Cl. 1 2
Xylo. 1
Vib.
cue
mf
Ped.
l.v.
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voice 3
Voice 4
Vln.
Vc.


214
(1-2x)
650
651
652
653
Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voice 3
Voice 4
Vln.
Vc.

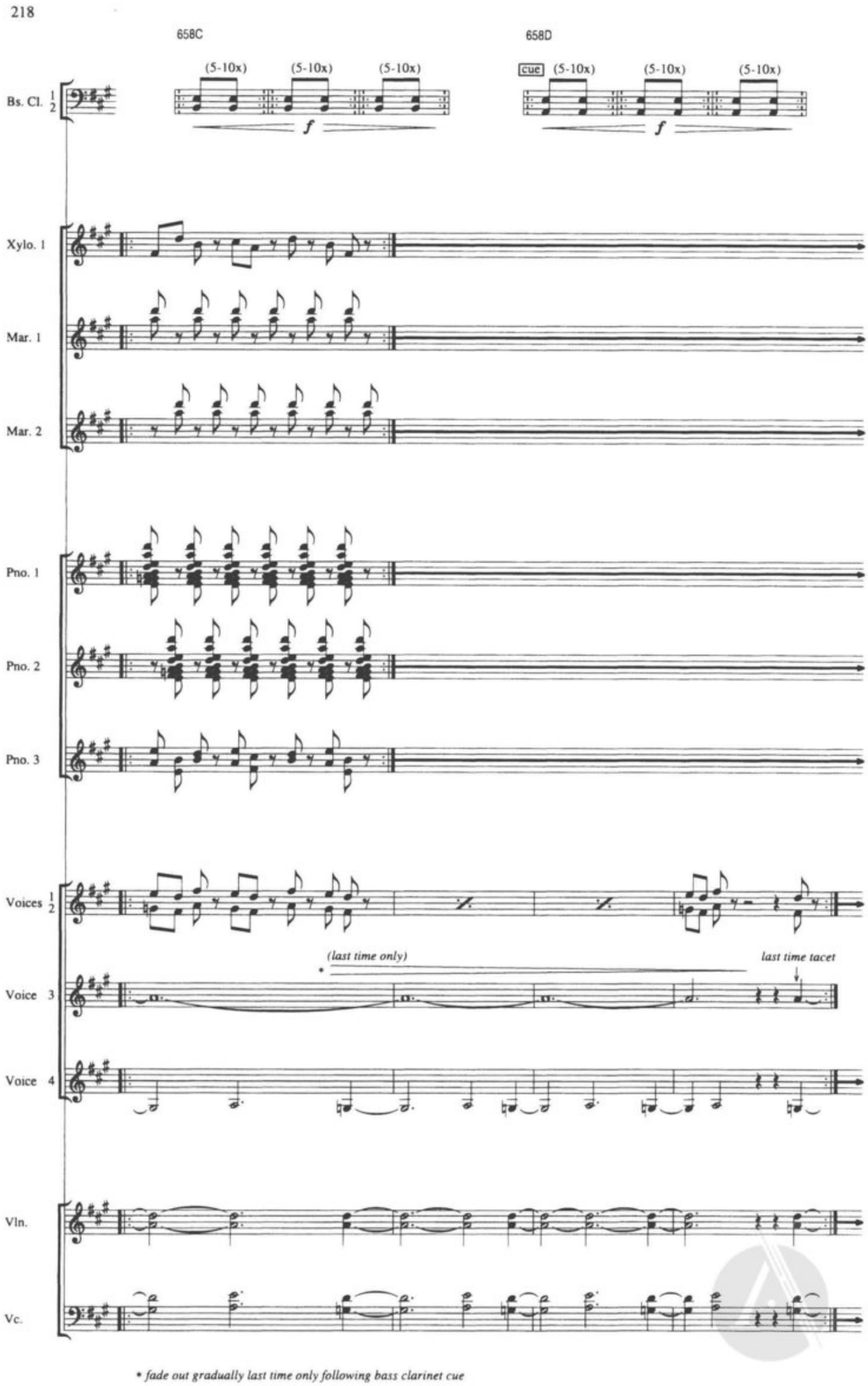

654
655
656
657
Cl. 1 2
to Bass Clarinet
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voice 3
Voice 4
Vln.
Vc.
* fade out

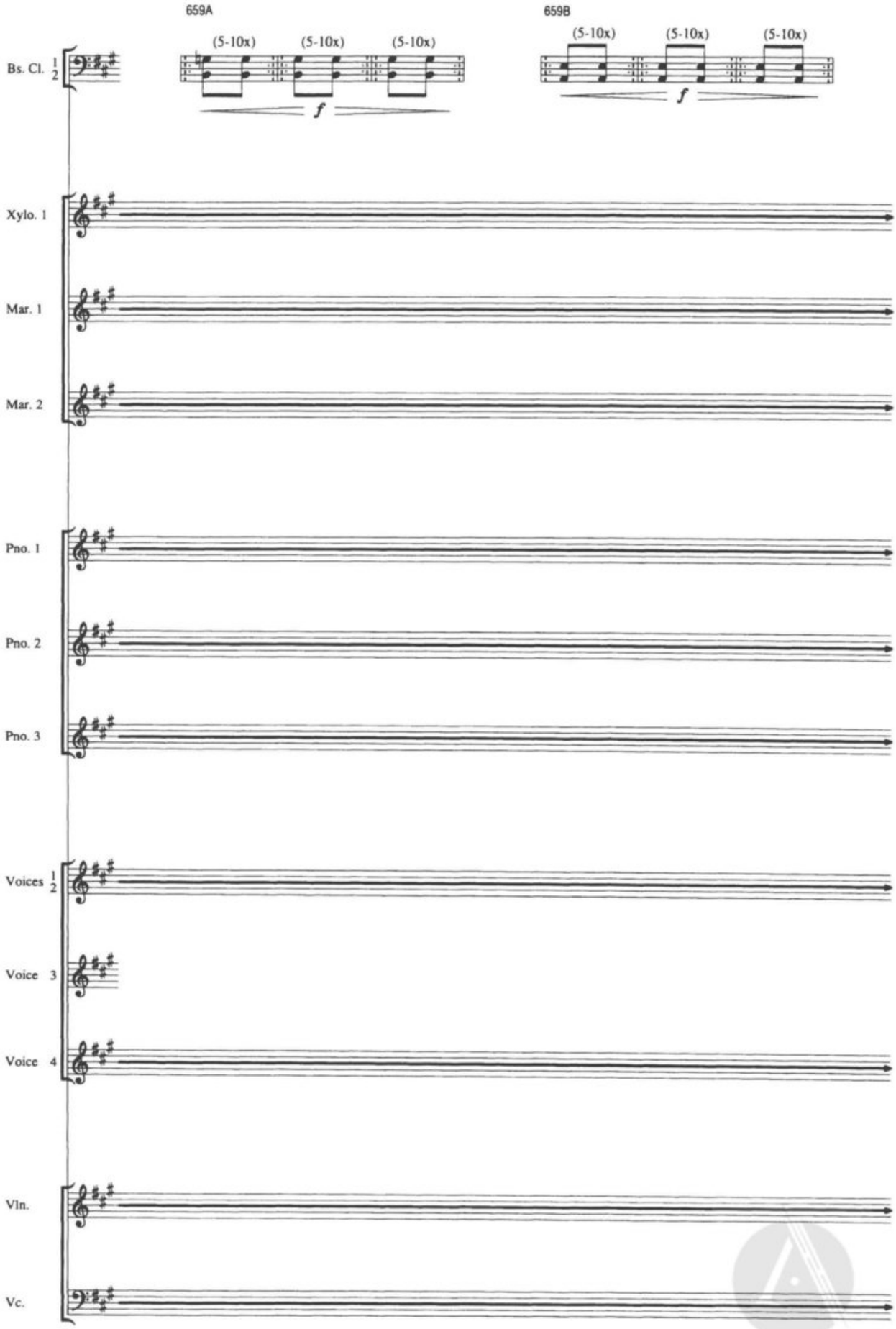


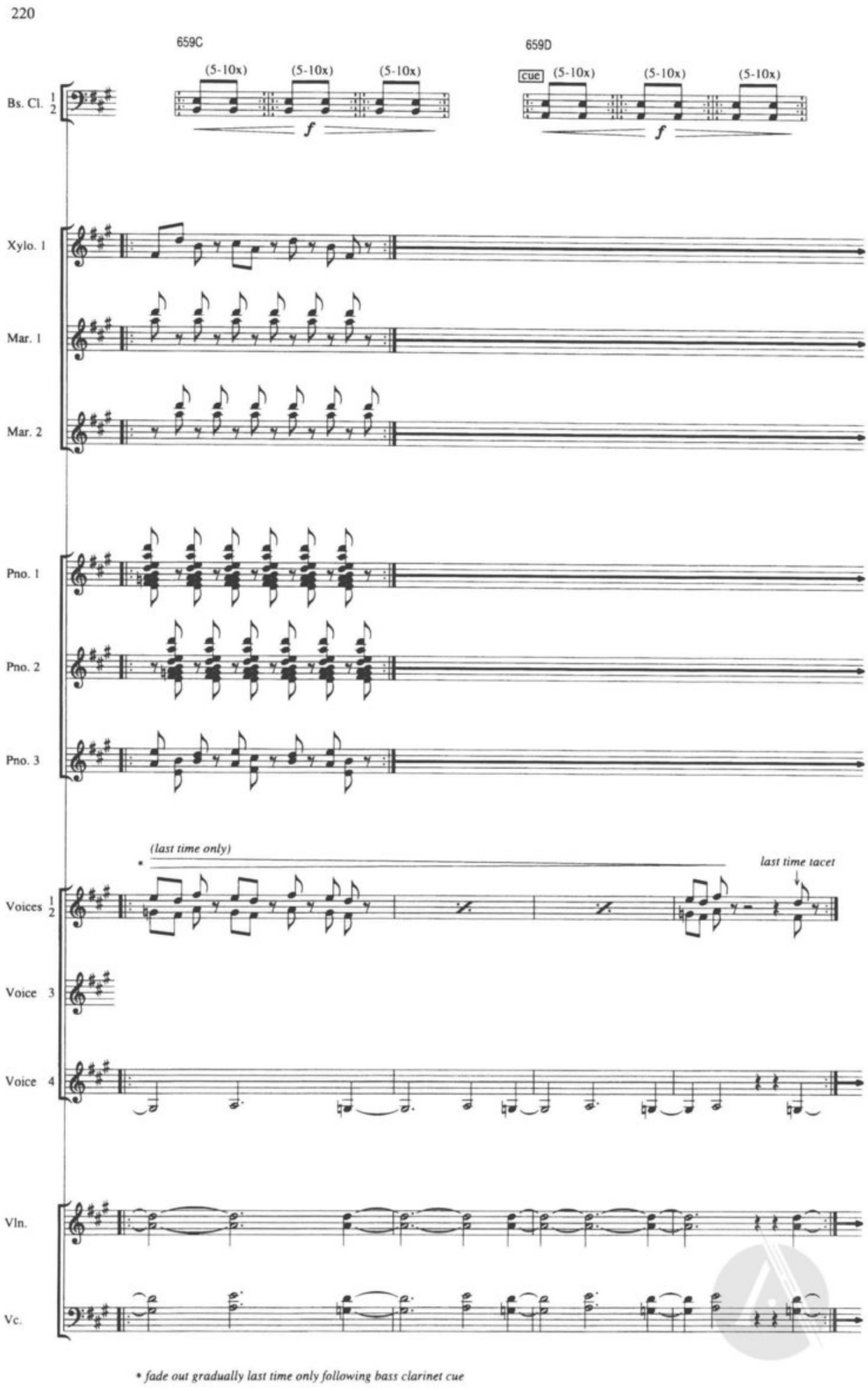
* repeat 1-2x through before clarinets enter with 658A

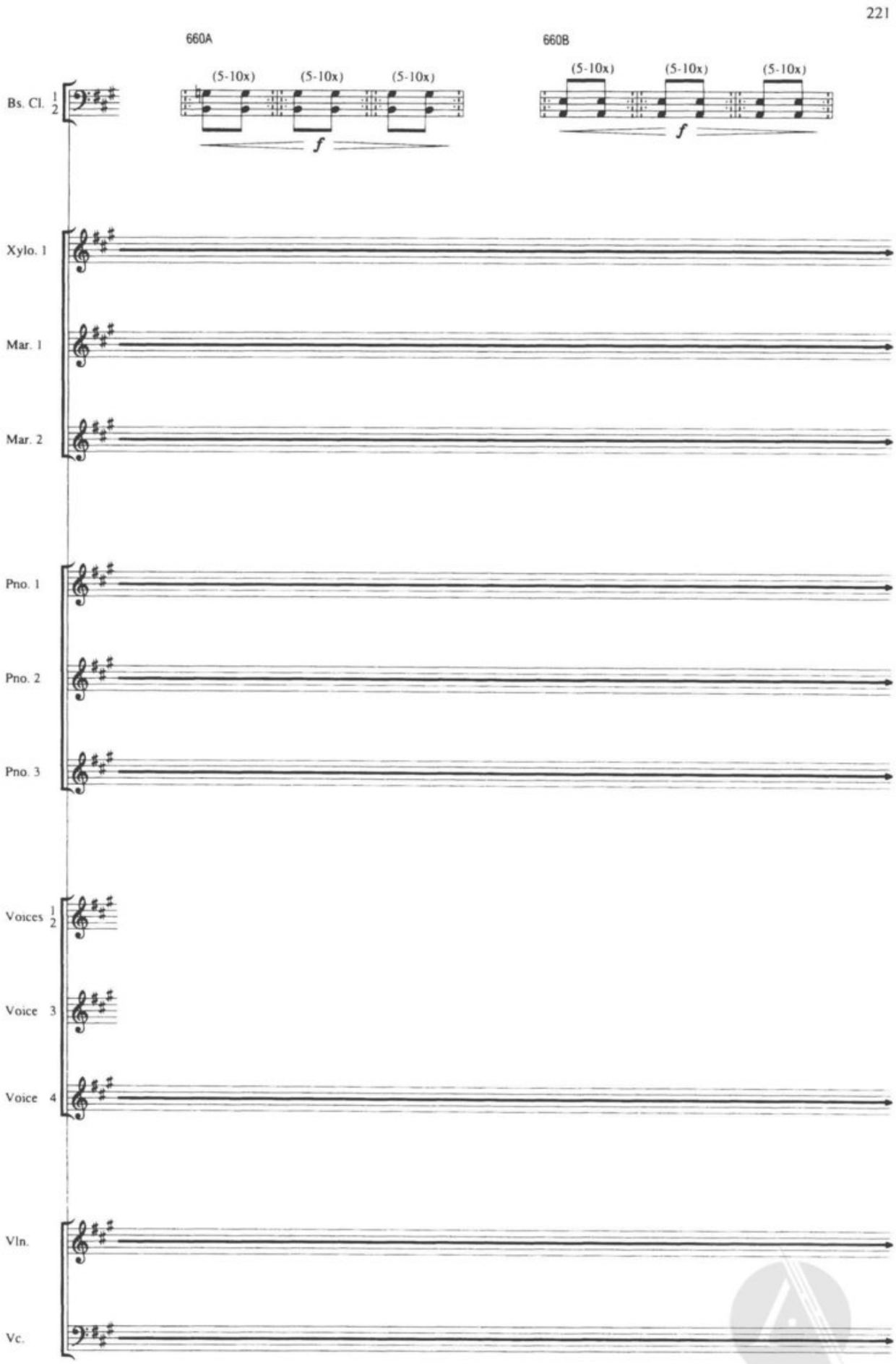


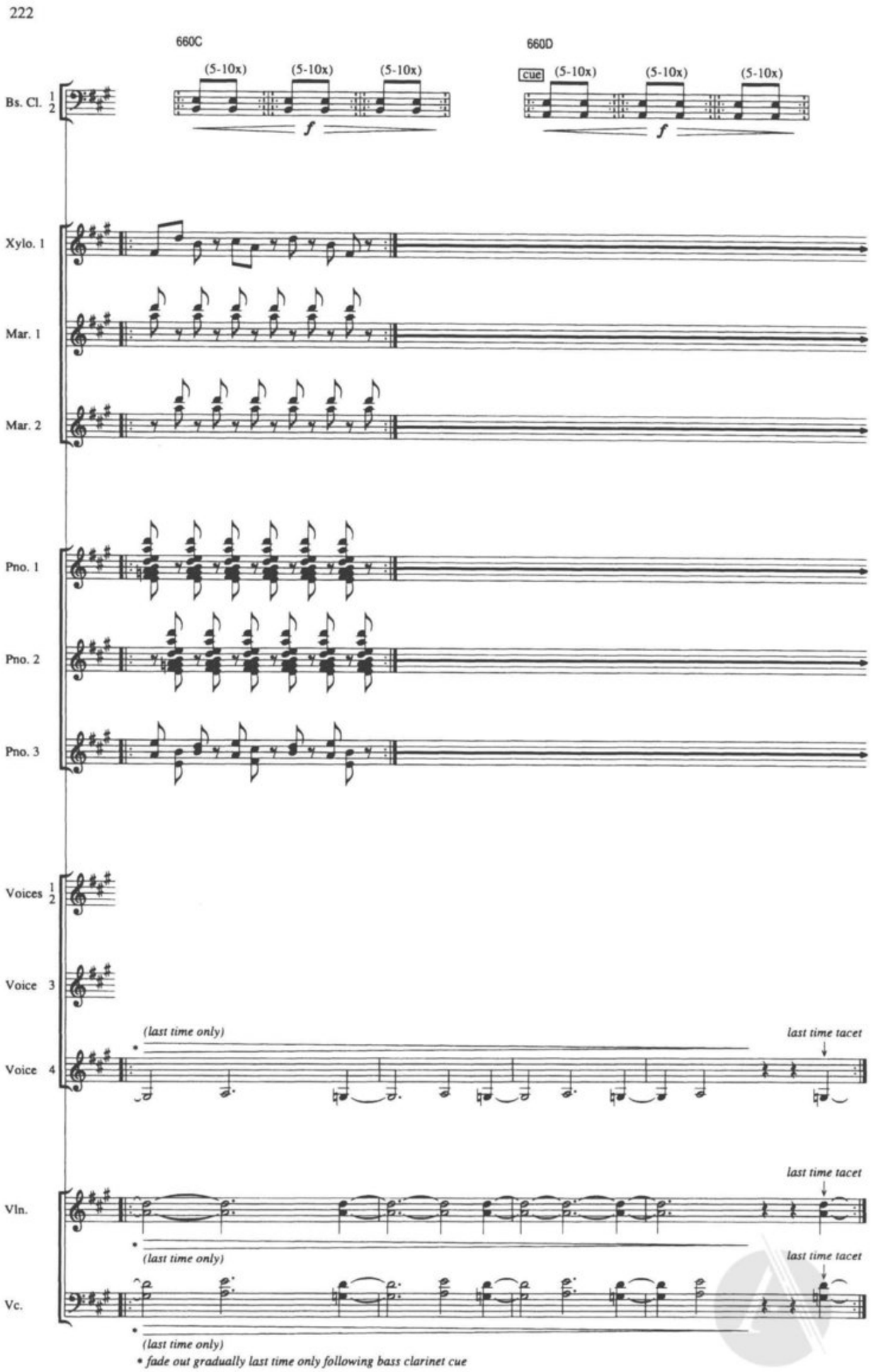
* *in one breath; breathe when comfortable; fade in/out through repeats ad lib.*


218
658C
658D
(5-10x)
cue
Bs. Cl. 1 2
f
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
(last time only)
last time tacet
Voice 3
Voice 4
Vln.
Vc.
* fade out gradually last time only following bass clarinet cue


659A
(5-10x)
(5-10x)
(5-10x)
f
659B
(5-10x)
(5-10x)
(5-10x)
f
Bs. Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voice 3
Voice 4
Vln.
Vc.


220
659C
659D
(5-10x)
cue
Bs. Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
(last time only)
last time tacet
Voices 1 2
Voice 3
Voice 4
Vln.
Vc.
* fade out gradually last time only following bass clarinet cue


221
660A
660B
(5-10x)
(5-10x)
(5-10x)
f
(5-10x)
(5-10x)
(5-10x)
f
Bs. Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voice 3
Voice 4
Vln.
Vc.


222
660C
660D
(5-10x)
cue
Bs. Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Voices 1 2
Voice 3
Voice 4
(last time only)
last time tacet
Vln.
Vc.
* fade out gradually last time only following bass clarinet cue

661A 661B

Bs. Cl. 1 2 — cue (5-10x) (5-10x) (5-10x) — *f* — à2 (5-10x) (5-10x) (5-10x) — *f*

Xylo. 1

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3

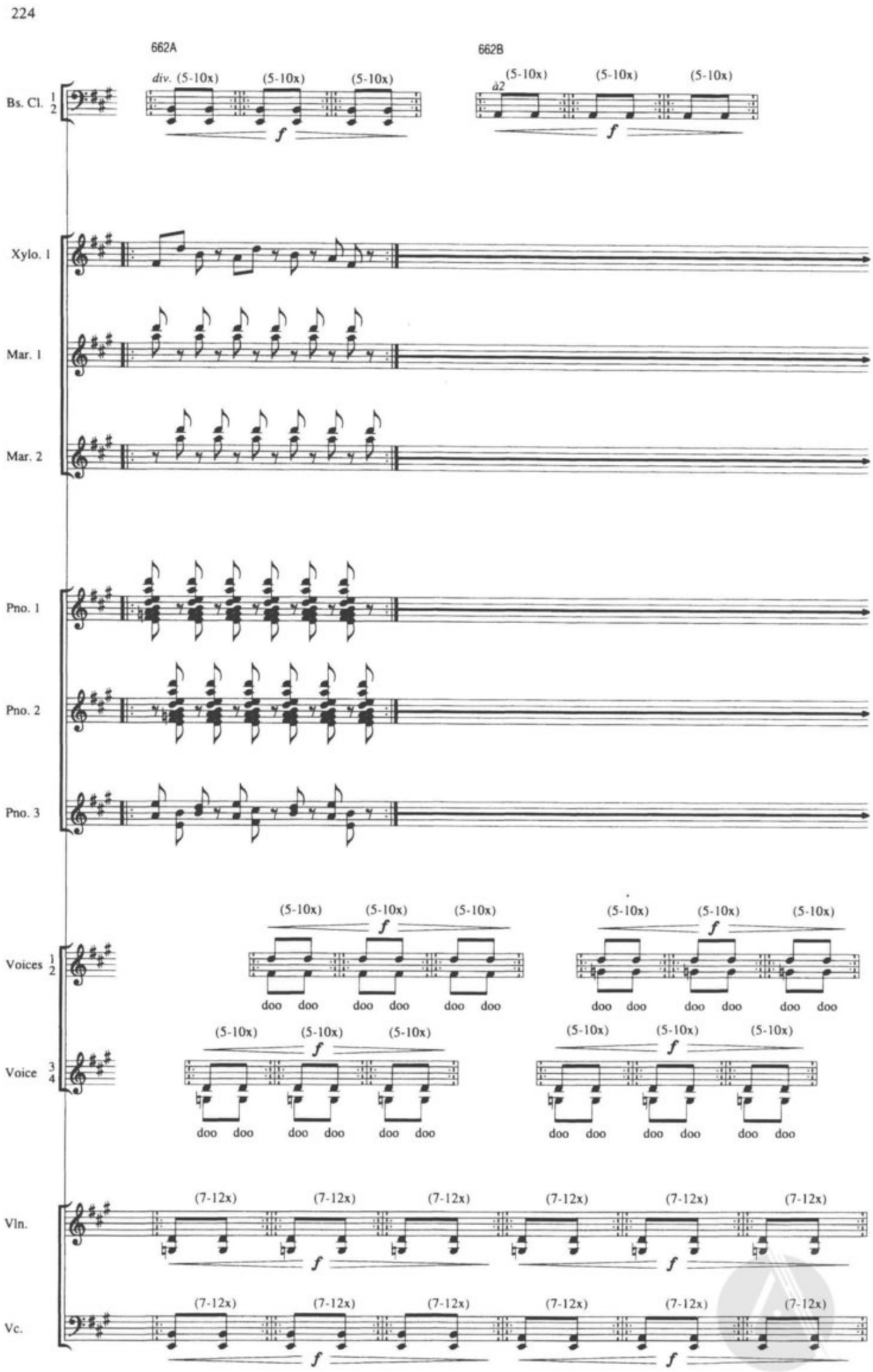
Voices 1 2 — (5-10x) (5-10x) (5-10x) — *f* — doo doo doo doo doo doo — (5-10x) (5-10x) (5-10x) — *f* — doo doo doo doo doo doo

Voice 3 4 — (5-10x) (5-10x) (5-10x) — *f* — doo doo doo doo doo doo — (5-10x) (5-10x) (5-10x) — *f* — doo doo doo doo doo doo

Vln. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *f* — *f*

Vc. — (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x) — *f* — *f*

* *strings, voices, and xylophone 1 change follow bass clarinet cue*


224
662A
662B
div. (5-10x) (5-10x) (5-10x)
à2 (5-10x) (5-10x) (5-10x)
Bs. Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
(5-10x) (5-10x) (5-10x)
doo doo doo doo doo doo
Voices 1 2
Voice 3 4
(7-12x) (7-12x) (7-12x) (7-12x) (7-12x) (7-12x)
Vln.
Vc.

663A

663B

Bs. Cl. 1 2

div. (5-10x) (5-10x) (5-10x)

f

à2 (5-10x) (5-10x) (5-10x)

f

Xylo. 1

Mar. 1

Mar. 2

Pno. 1

Pno. 2

Pno. 3

Voices 1 2

(5-10x) (5-10x) (5-10x)

f

doo doo doo doo doo doo

(5-10x) (5-10x) (5-10x)

f

doo doo doo doo doo doo

Voice 3 4

(5-10x) (5-10x) (5-10x)

f

doo doo doo doo doo doo

(5-10x) (5-10x) (5-10x)

f

doo doo doo doo doo doo

Vln.

(7-12x) (7-12x) (7-12x)

f

(7-12x) (7-12x) (7-12x)

f

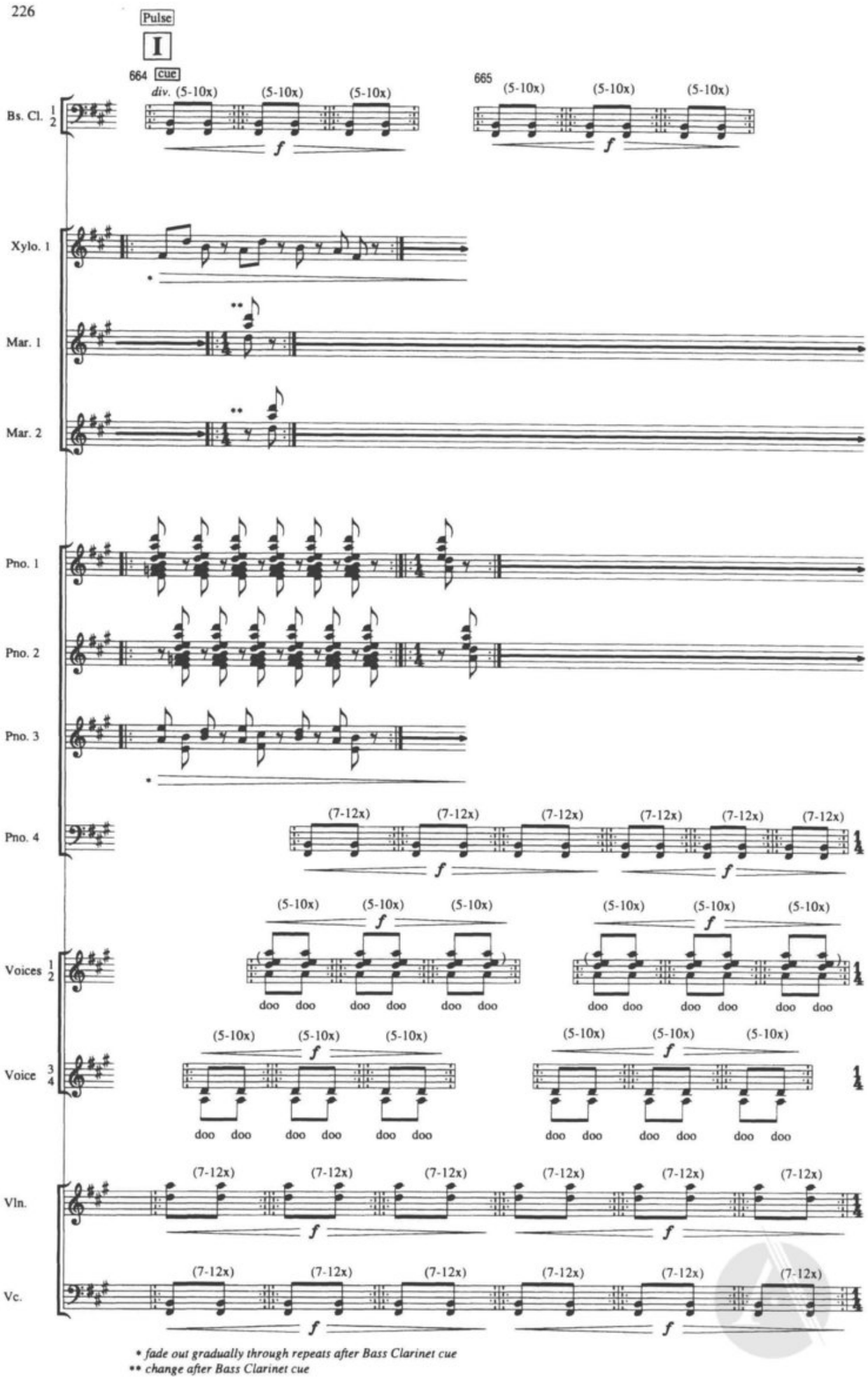
Vc.

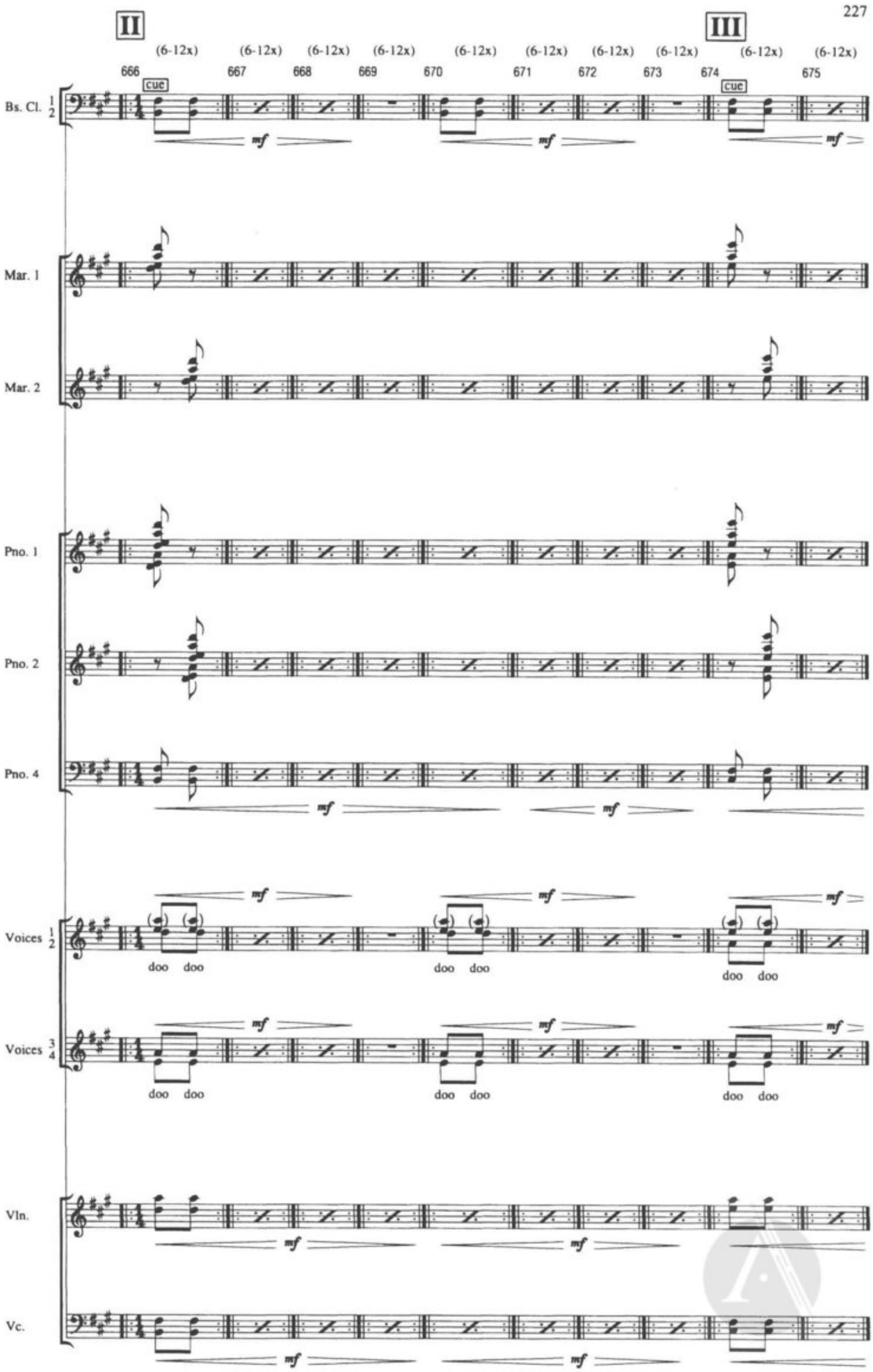
(7-12x) (7-12x) (7-12x)

f

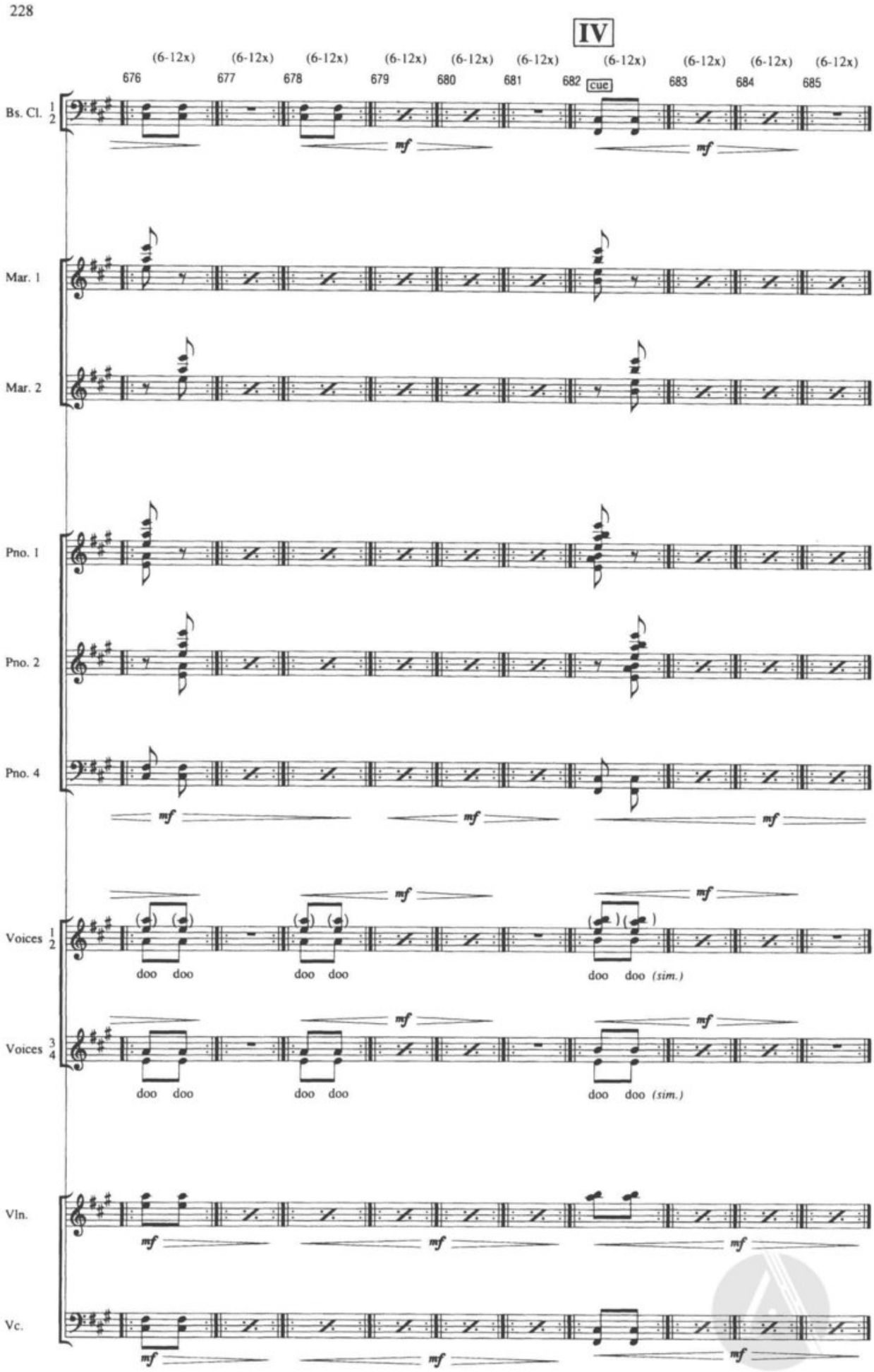
(7-12x) (7-12x) (7-12x)

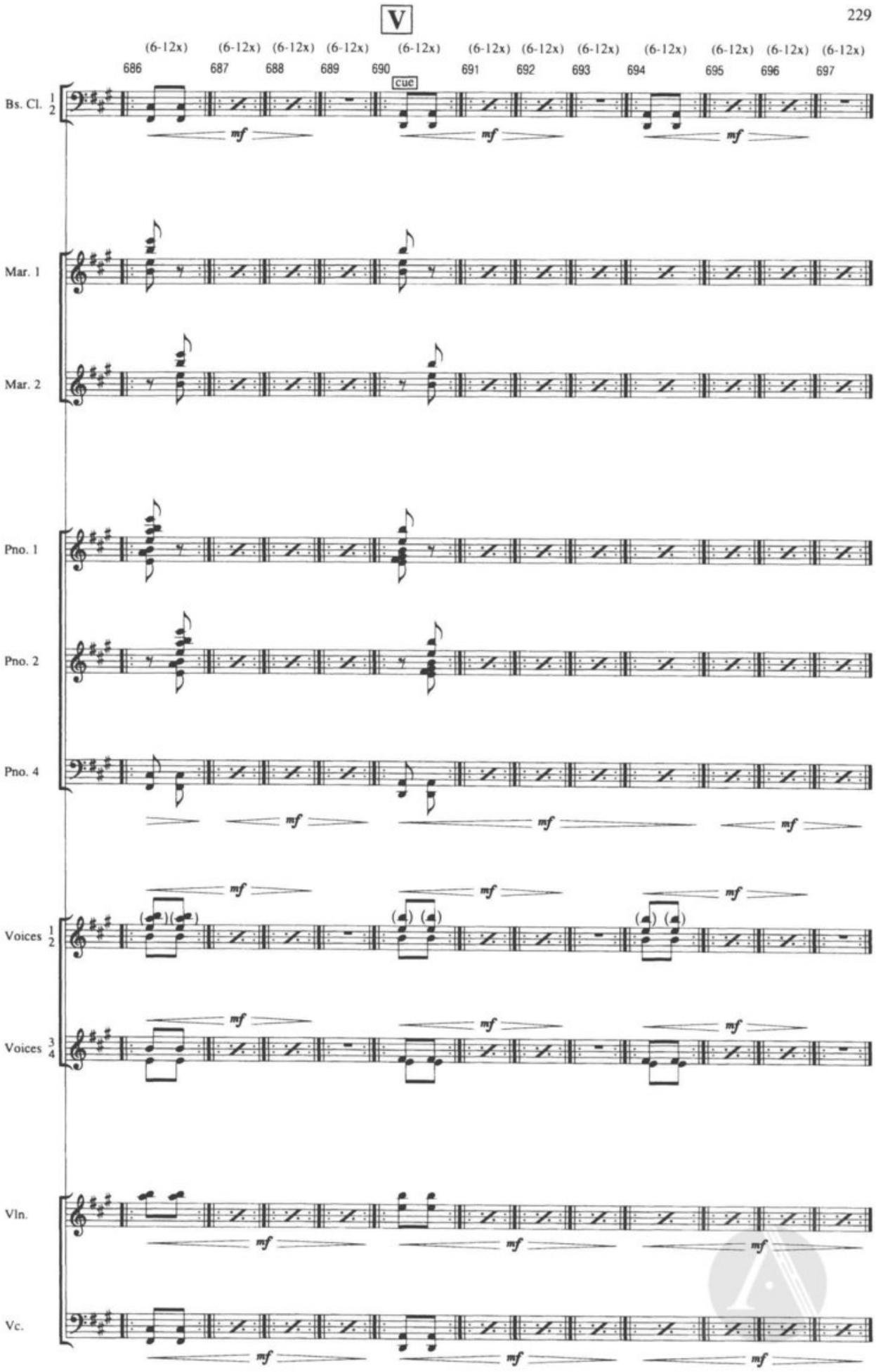
f

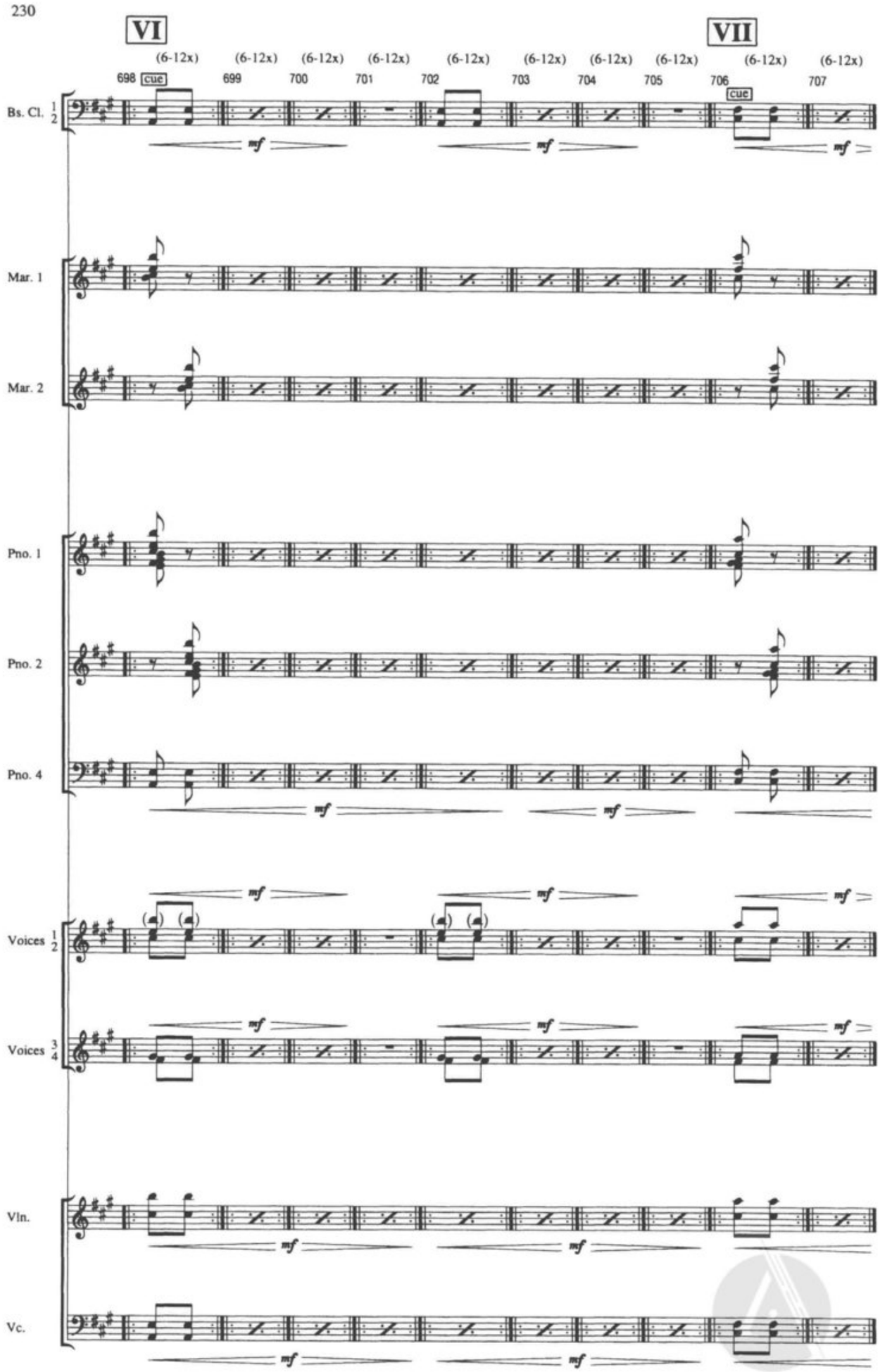

226
Pulse
I
664 cue
665
div. (5-10x)
(5-10x)
Bs. Cl. 1 2
Xylo. 1
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 3
Pno. 4
(7-12x)
Voices 1 2
doo
Voice 3 4
Vln.
Vc.
f
* fade out gradually through repeats after Bass Clarinet cue
** change after Bass Clarinet cue



* Bass Clarinet 1 lifts instrument to cue new each chord. Pianos, marimbas, voices, and strings follow a few beats later. Exact entrances ad lib.


228
IV
(6-12x)
676
677
678
679
680
681
682
cue
683
684
685
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
doo doo
doo doo
doo doo (sim.)
Vln.
Vc.
mf


V
229
(6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x)
686 687 688 689 690 691 692 693 694 695 696 697
cue
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
mf


230
VI
VII
(6-12x)
698
cue
699
700
701
702
703
704
705
706
707
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
mf

VIII

(6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x)

708 709 710 711 712 713 714 cue 715 716 717

Bs. Cl. 1 2

Mar. 1

Mar. 2

Pno. 1

Pno. 2

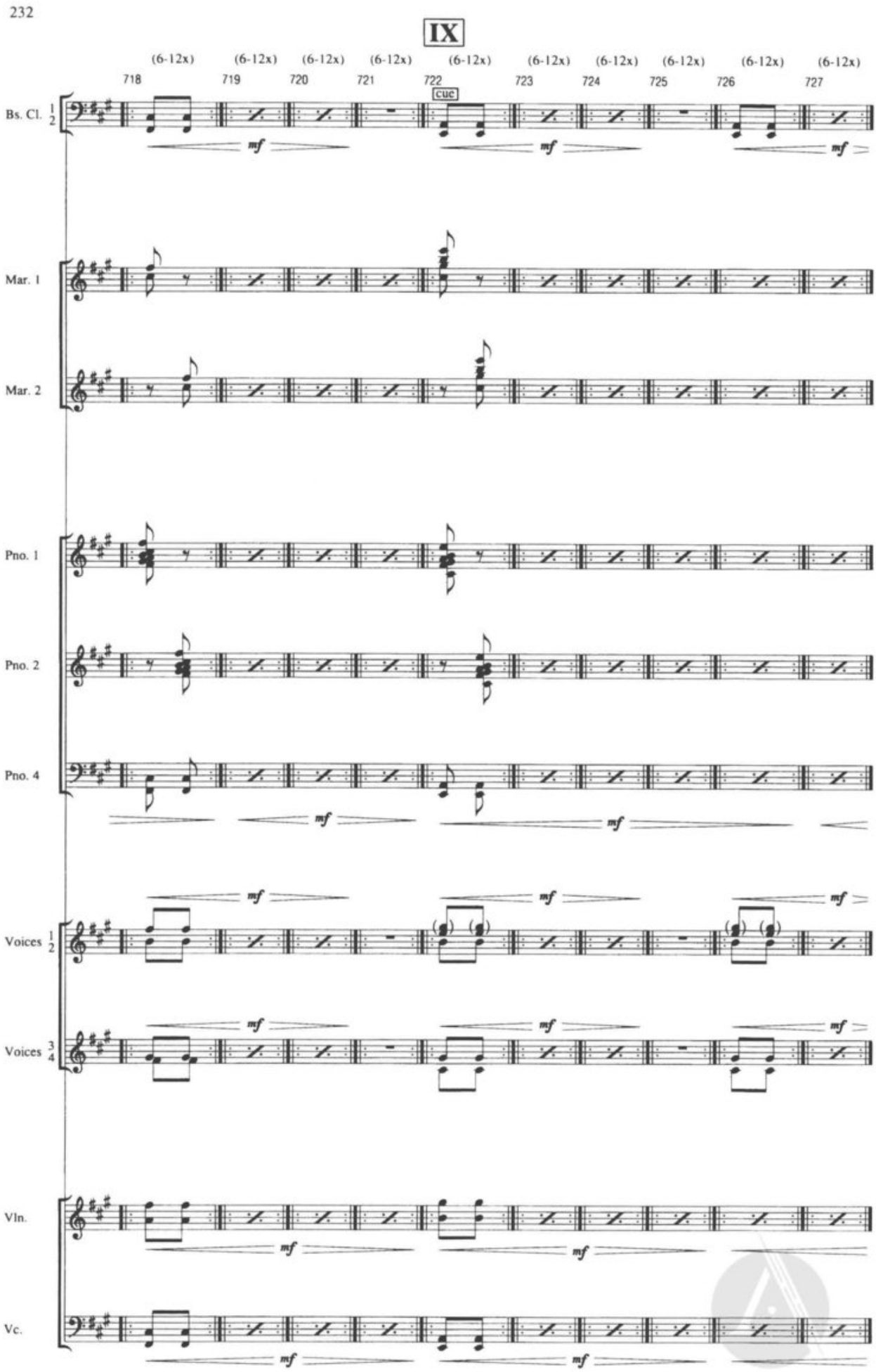
Pno. 4

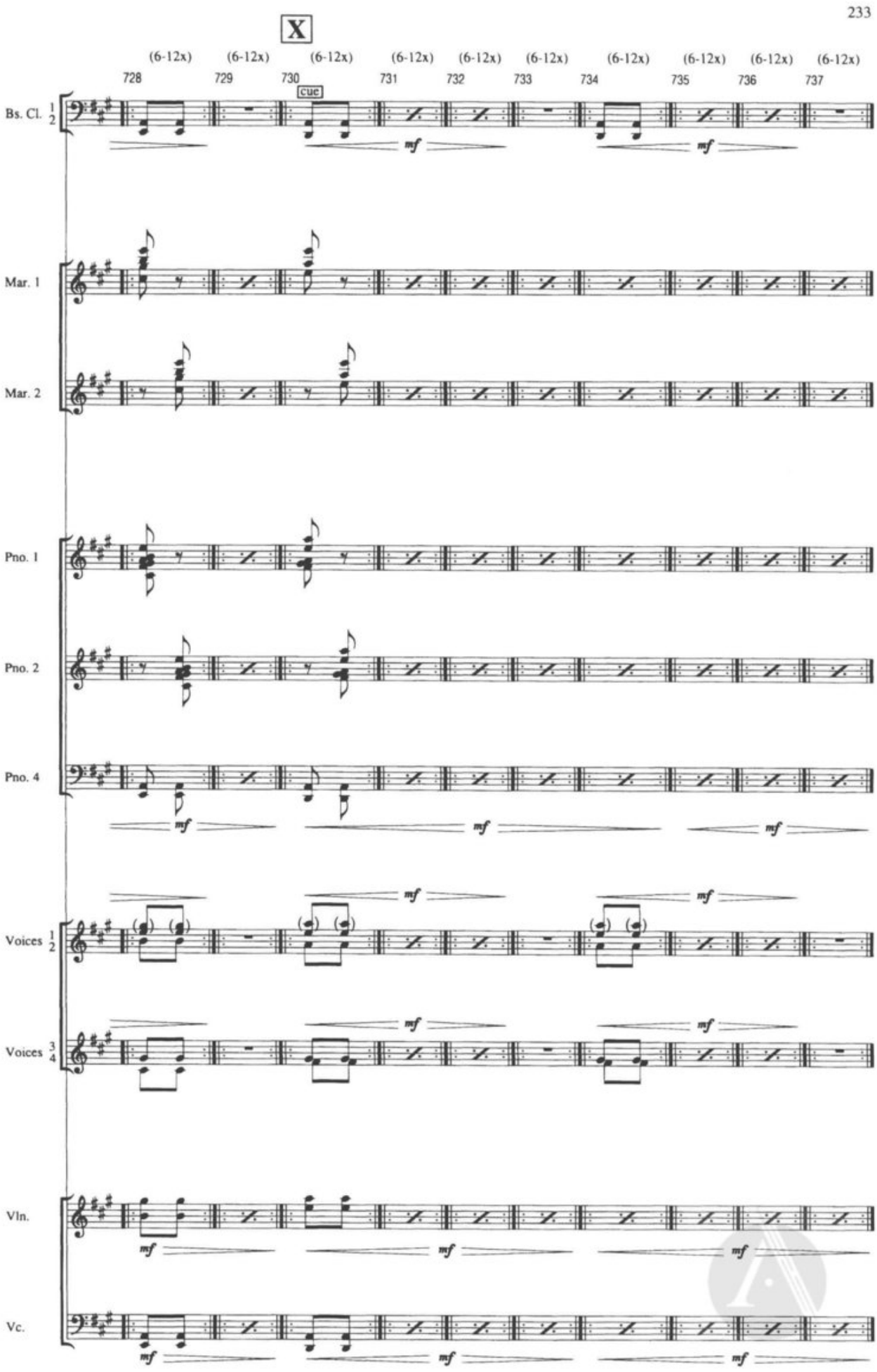
Voices 1 2

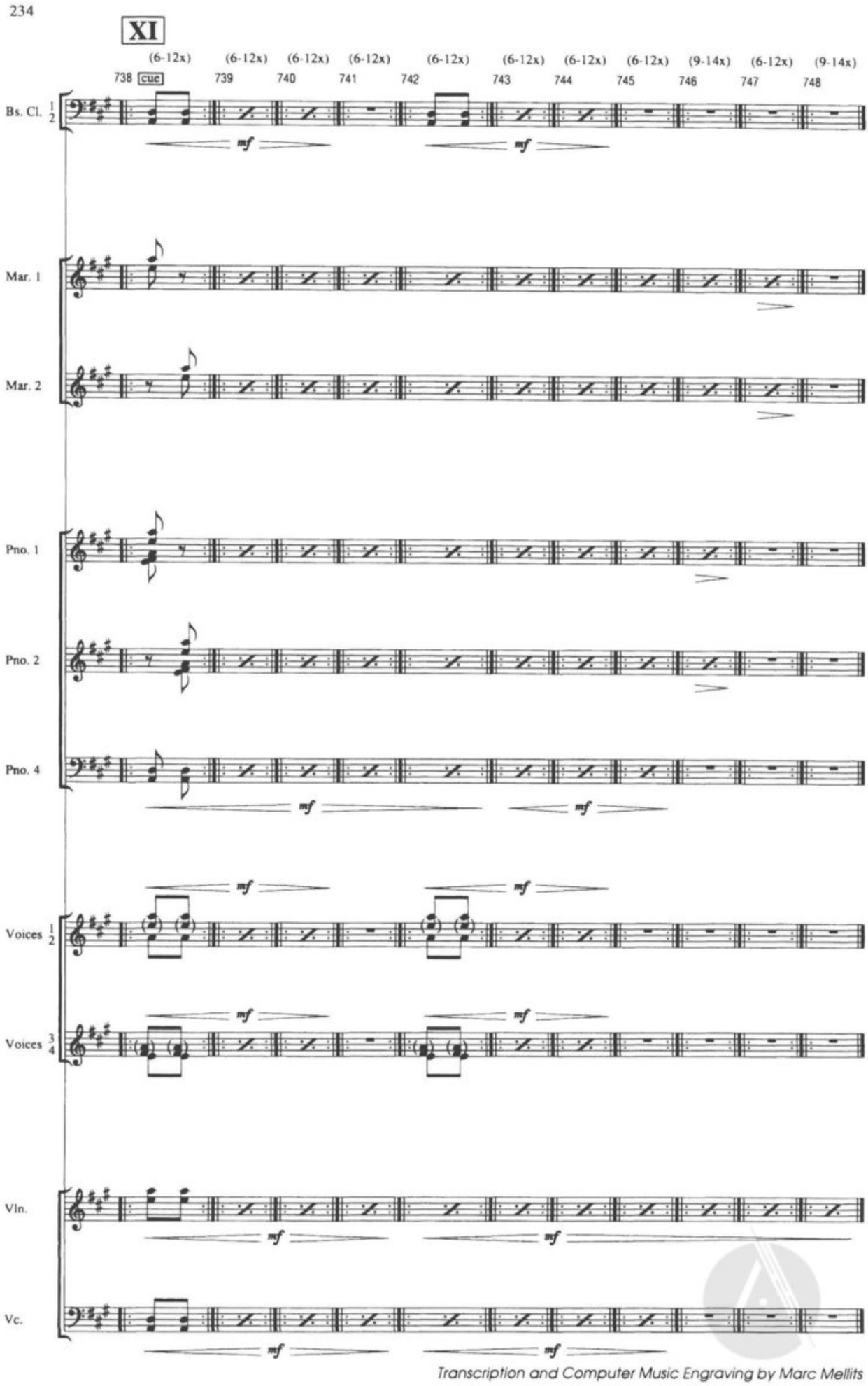
Voices 3 4

Vln.

Vc.


232
IX
(6-12x)
718
719
720
721
722
cue
723
724
725
726
727
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
mf


233
X
(6-12x)
728
729
730
731
732
733
734
735
736
737
cue
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
mf


234
XI
(6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (6-12x) (9-14x) (6-12x) (9-14x)
738 cue 739 740 741 742 743 744 745 746 747 748
Bs. Cl. 1 2
Mar. 1
Mar. 2
Pno. 1
Pno. 2
Pno. 4
Voices 1 2
Voices 3 4
Vln.
Vc.
mf
Transcription and Computer Music Engraving by Marc Mellits

- Copyright © 2011 by Alexander Street Press, LLC •
- About
  - Help
  - Terms of Use
  - English